

# THE ATHENÆUM

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SATURDAY, OCTOBER 15, 1892.

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## LITERATURE

*Racing Life of Lord George Cavendish Bentinck, M.P., and other Reminiscences.* By John Kent. Edited by the Hon. Francis Lawley. With Illustrations. (Blackwood & Sons.)

THIS is a large handsome volume, well illustrated. Indeed, the illustrations will probably be considered by many a reader who takes up the book the best and the most interesting part of it; and the foremost place among them is likely to be accorded to the portrait of the present Duchess of Portland, which is very charming indeed. The text has been composed upon the co-operative system prevailing at the present day. The Mercurius, or chief speaker or writer, is Mr. John Kent, late private trainer of racehorses to the Goodwood stable; and the Jupiter, or editor, is a gentleman of great and long experience in matters appertaining to the turf, of the betting persuasion apparently, and of superior literary abilities. Under these circumstances it may be concluded that the best possible arrangement has been made to secure the success of the biography; and, that being so, the result only proves how little there was, beyond what had been already repeated over and over again, to tell about the racing career of even Lord George Bentinck, although his racing and betting were conducted upon a truly gigantic scale. There can be scarcely anybody, among the ordinary readers of newspapers, who does not know, in a somewhat vague fashion which after all is quite enough, how prominent a figure among patrons and arbiters of the turf—even in the times which produced Sir Tatton Sykes, Mr. George Payne, General Peel, Admiral Rous, the Earl of Glasgow (who would not name his horses, but was himself over-named "Peter"), and the second Earl of Wilton, the "Admirable Crichton" of the sporting world—was the late Lord George Bentinck; how he exposed the "Running Rein" swindle, as if he had been a professional detective, and much more cleverly and effectually than the profession, in all probability, would or could have exposed it; how, having suffered much personal inconvenience from them, he tried to clear the turf of defaulters, that is, of persons who do not pay the bets they have lost, if not of other equally objectionable

patrons of horse-racing; and how he introduced a great many novelties calculated to promote the popularity of horse-racing and the pleasure and comfort of those who "spectatum veniunt, veniunt spectentur ut ipse" (and "ipsi"). But such matters as these occupy a great number of the pages devoted to the racing life of Lord George, and, the whole number of them being comparatively small, they would of themselves have provided the public with but a slight volume, containing not much that was new or much that was so revised, augmented, and corrected as to be as good as new. Happy, then, was the thought which suggested the addition of "other reminiscences," including a short memoir of the late Sir W. H. Gregory, a "ruined gambler," who, having been ruined on the turf, but being highly and influentially connected, became an excellent and a respected Governor of Ceylon. It is in these "reminiscences" and in that little memoir that the most interesting portions of this large volume will be found.

If the world desires to know how it was that Mr. John Kent, jun., became a trainer of racehorses, the information will be found at an early page in language of which his editor does not seem to have perceived the joke, or it would possibly have been transformed into sober earnest. "It is not generally known," says the trainer, as if he were recounting a hitherto unrecorded fact in the history of Alexander the Great,

"that, despite my lifelong connexion with Newmarket and Goodwood, my great-grandfather was a native of Wantage, in Berkshire, where some of the best training-grounds for racehorses that England contains may not improbably have given him a taste for racing."

Lord George's father, the fourth Duke of Portland, though a great racing man and winner of the Derby with Tiresias in 1819, was notoriously opposed to heavy speculation on the turf, and raced for nothing but pleasure and honour. Lord George, on the contrary, early conjoined betting with horse-racing, and when he was four-and-twenty he backed Mr. Richard Watt's Belzoni and Lord Fitzwilliam's Mulatto for the Doncaster St. Leger of 1826, and

"lost heavily—it was reported 27,000*l.*; but from his lordship subsequently admitting to me that it was 'the most disastrous event of his racing career,' I feel sure that his loss must have greatly exceeded that sum, and his mother and sister, Lady Charlotte Bentinck, afterwards Viscountess Ossington, most kindly and generously assisted him to meet it. It may naturally be supposed that this untoward incident could not be unknown to his father, who was much troubled and grieved about it, and expostulated most earnestly with his son, pointing out the consequences of such reckless speculation."

Expostulation had its usual effect—none; and Lord George knew that his mother would let him have any amount of money. He accordingly, adopting assumed names, for the purpose, apparently, of hoodwinking his father, went on racing after a very short interval. He joined the stable of his friend the fifth Duke of Richmond, and afterwards secured further accommodation with the Days at Danebury, with whom he quarrelled before long, eventually removing all his horses to Goodwood. In 1836 came the affair of Elis, of whose "vanning" so much has been made, though Eclipse had been conveyed in a van (not

for racing, but for the stud) from Epsom to O'Kelly's place called Cannons, in Middlesex, about fifty years before: a fact no doubt well known to Lord George, which suggested what has been considered so surprisingly original an idea. In connexion with Elis and the St. Leger, Lord George behaved in a manner which has been reprobated by his staunch admirer "the Druid," Mr. Dixon, and which was certainly an example of that hateful practice denominated "putting on the screw." Here is Mr. Kent's account of the matter:—

"Some two or three weeks before the St. Leger of 1836, it became evident that Elis was being backed for large sums, and that the market was being worked actively by some persons who, as Lord George had reason to suspect, were betraying him and getting on a big sum of money. To test his suspicions, his Lordship made it publicly known that he would not run the horse unless he could obtain the odds at 12 to 1 to 1,000*l.*, knowing that no one, unless he had previously backed Elis heavily, would be in a position to lay such a bet. The result was that 12,000*l.* to 1,000*l.* against Elis was laid to his Lordship's commissioner.....I am perfectly confident that his Lordship would not have allowed Elis to start for the St. Leger unless the bet of 12,000*l.* to 1,000*l.* had been forthcoming." If Lord George merely wished "to test his suspicions," he would, of course, have refused the money when his horse won; but, on the contrary, we read that "Lord George was rewarded by landing a good stake," and he was apparently desirous of winning more.

Here, again, is a curious extract:—

"Being always ready to make matches and promote sport, Lord George pitted his Captain Cook against Lord Maidstone's Larry M'Hale over two miles and a half at Goodwood, nominally for 100*l.*, but in reality for 1,000*l.*; as it was customary with Lord George to advertise the amount staked in some of his matches as one-tenth of the actual sum. Hence the match between his Bramble and Lord Maidstone's The Caster the same year in the Craven Meeting at Newmarket, over the B.C., was for 1,200 sovereigns, 800 forfeit, although advertised at sixty sovereigns each and forty forfeit. Also at Goodwood the same year, in a match between Olive-Oil and Rose of Cashmere for 500 sovereigns each, the sum was advertised at 50*l.*"

All this is unpleasant reading; for, although nothing whatever of a questionable character may have been intended or even dreamed of, yet the impression left upon the mind is that there was a lack of that candour which is to be expected from noblemen and gentlemen in all their dealings; that there must have been at the very best an objectless and puerile desire to take somebody in or to hide something; and that persistence in such a practice must tend to blunt the moral sense, and may lead to a "hexis" of dissimulation and something worse. This practice is a little akin to another in which, according to "the Druid," Lord George indulged—the practice of omitting to bid for a horse at an auction, on the understanding that he who got the animal cheap should submit it to a supplementary auction, at which the only bidders admitted would be a chosen band of gentlemen "in the know." No allusion whatever to this sort of knock-out is to be discovered, however, in Mr. Kent's book, so that there may be no real foundation for the statement.

The spirit in which Lord George Bentinck pursued his horse-racing is to

gathered not only from his acts and his bets, but from his observations addressed to intimate friends. "I should premise," says Mr. Kent, near the end of his volume,

"that in 1838, Lord Chesterfield's Don John won the St. Leger in a canter against a small but good field. As Lord George was walking off the course, he fell in with Sir William Gregory, and addressed him as follows: 'I am now on my way home to discharge the weary task of making out my betting book, in which I have not one winning bet. But I declare I would rather be in this position than in that occupied by my Lord Chesterfield, who has won a paltry 1,500*l.* on such a horse! If Don John had been mine, I would not have left a card-seller in Doncaster with a shirt to his back.'"

Such expressions, of course, must not be pressed too closely, but they bewray the thorough gambler, discontented till he has secured all that is within his range, an owner of horses who looks upon every one of them as an instrument of betting. Such a man is surely not the sort of Dictator, or Lord Paramount, of the turf who is likely to do most good in the direction in which most improvement is desired.

By far the most interesting pages in the book are those in which Mr. Kent gives his personal experiences at the time of Surplice's Derby, after Lord George had sacrificed himself and his stud for the sake of his country. The account is too long for quotation in its entirety, but some extracts may suffice. "Notwithstanding," says Mr. Kent,

"the ceaseless vigilance exercised by all to whom the care of watching and guarding Surplice was intrusted after he had been tried, rumours that attempts would be made by fair means or foul to ensure his defeat for the Derby were freely circulated on all sides. .... At last the anxious day arrived, upon which Surplice was to take his departure from Goodwood. .... The cavalcade was headed by my father, by Leadbetter (the detective officer from Bow Street), and by some of the Goodwood stablemen. The vans and horses came to the end of their railway journey at the Reigate and Red Hill station, whence the vans were drawn by post-horses to Headley. .... I led Surplice out of the van into his loose-box, and gave him a feed of corn which I had brought from Goodwood. Then I locked the stable door, and went with Surplice's lad and our own blacksmith to procure some water. .... As the Derby approached, everybody, and especially 'the sharps,' had it that my horse was a 'safe un.' .... A great favourite is generally unpopular, but never was there one more so than Surplice. .... Everybody was aware that Mr. Villiers had given a never-ceasing commission to lay against Surplice, and, with few exceptions, little backers had staked their money on Loadstone. In an instant Surplice's great trial shattered all their hopes, and he became such a favourite that it was almost impossible to back him. .... All this tended to make Surplice more disliked than great favourites usually are. This was shown by the hootings and hisses with which I was more than once assailed, as I walked or rode by the horse's side. .... Although betting men great and small would have rejoiced almost without exception to hear that Surplice had broken his leg, I feel assured that the humble residents in the neighbourhood of Headley sincerely wished him well. .... It will easily be imagined, therefore, with what feelings I saw the dawn of the Derby Day break. My father and I rode by the horse's side from Headley to the course. I then dismounted and led Surplice, while his regular lad led him, and two police officers walked in his wake. .... Sim Templeman assured me after the race

that had I not cautioned him so strongly about Surplice's laziness, he might have been beaten. .... I can remember sixty-five races for the Epsom Derby, and I have seen it lost in some instances, and very nearly so in others, from failing to make use of a good horse. Three superior horses I can mention—Surplice, The Flying Dutchman, and Cremorne—all of whom narrowly escaped defeat for want of a strong-run race."

One other quotation it is advisable to make, because it ought to answer authoritatively a question which is constantly addressed to various sporting newspapers, and receives replies that differ. "Lord George Bentinck," we read,

"started the horses at Chester. .... and with a view of helping the tiny jockey, Kitchener, who weighed only 3 st. 4 lb., Red Deer made strong running and won very easily."

Now as Mr. Kent was the trainer of Red Deer, he ought to be the best authority as to what was the tiny jockey's real bodily weight, but it is usually stated to have been 2 st. 12 lb.

On the whole, this book, which does the greatest possible credit to Mr. Kent's heart, should be collated with the 'Reminiscences' of Mr. W. Day, whose family also had dealings with Lord George Bentinck, and who was, perhaps, as much disposed to do the famous nobleman less, as Mr. Kent is to do him more than justice; for the truth is probably the mean between two extremes, which it is unnecessary to specify by name. As a politician Lord George has been immortalized by Lord Beaconsfield, and needs no other memorial or eulogy; as a racing man, not even the combined efforts of Messrs. Lawley and Kent will be likely to convince impartial readers of their volume that Lord George Bentinck, though a dictator, and in many respects a reformer, was not, above everything else, a great promoter of that reckless gambling, not sober wagering, which is undoubtedly the curse of horse-racing. It is absurd to plead that a man cannot race on Lord George's scale without heavy betting. Nobody wanted him to race on that tremendous scale; and there is no earthly reason why a man should expect to get the cost of his racehorses, any more than the cost of his yacht, defrayed by betting, that is, by the public. Nor is it quite certain that Lord George, melancholy and tragic as was his end, was not happy in the time, if not in the manner, of his death; for Mr. Kent distinctly states that his patron was seriously thinking of returning to the turf and to the gambling which he never absolutely relinquished.

To conclude, we may remark that it is curious that anybody but an Irishman should have failed to see something worthy of just a passing observation in the wording of the inscription placed upon the monument erected to Lord George Bentinck's memory at Mansfield, and describing the deceased as "second surviving son of the fourth Duke of Portland"—a conventionally correct and perfectly intelligible expression, no doubt, but to be avoided on grounds similar to those which have led to the discontinuance of the once common "Friends will be pleased to accept of this intimation," appended to an obituary notice.

*Cambridge Historical Essays.*—No. VI. *The Somerset Religious Houses.* By W. A. J. Archbold, B.A., LL.B. (Cambridge, University Press.)

It were much to be desired that Oxford should follow the example which Cambridge has set of recent years of substituting "dissertations involving original historical research" for the meagre and pretentious *réchauffés* which as a rule are all that can be expected from prescribed prize-essay subjects. Of all the compositions that have gained the Arnold or Lothian prizes, perhaps half a dozen claim to possess an independent value; whereas every one of the dissertations which have as yet appeared under the new arrangement at Cambridge is a distinct contribution to the advancement of historical learning.

Mr. Archbold's volume is no exception, but it must be said at the outset that its value lies more in the materials which he prints than in his exposition of them. The subject is "The Somerset Religious Houses and their Suppression," though the last three words, which appear on the headline of every page, unaccountably form no part of the title of the book. It was a good idea to follow out the particulars of the Dissolution within a limited area, and to attempt to draw a more precise conclusion from ascertained facts as to the religious, social, and economic results of the suppression of the monasteries. To do this for the whole of England would demand the work of many years, and Mr. Archbold has wisely confined himself to a field in which it was possible to aim at something like completeness. Somerset also was an excellent specimen to choose. The annual value of its monastic property, according to an account here quoted from a Cottonian manuscript, was 7,641*l.*—but 79*l.* less than that of Lincolnshire, and with this exception surpassed only by Yorkshire, and London and Middlesex. It contained the great abbey of Glastonbury; and of other houses, relatively small, but all of considerable rank and wealth, there were Bath, Montacute, Machelney, Bruton, and Keynsham, with five others classed as greater houses. Fourteen lesser houses make up the list. Here then there is an ample basis to work upon: there is sufficient variety in the size and importance of the monasteries, and most of the religious orders are represented among them. Unfortunately Mr. Archbold has not quite succeeded in mastering his materials. "The important question," he says, "which will occur to the reader as to the condition and usefulness of all these foundations will be answered indirectly rather than directly in this essay." But the answer is too often quite inconclusive. For instance, in dealing with the results of the Dissolution upon the condition of the poor, he enumerates the various statutes making provision for the poor, and notices how their carrying into effect was entrusted to the local organization. "All this," he says, "surely points to but one conclusion, namely, the strength of the secular clergy and of the parochial system in the reformation period." "England was centred," we are told elsewhere, "in the parish churches and not in the monasteries." But the argument is really ir-



relevant. If the poor law was to be administered in a given area, it could only be placed in the hands of the officers of the district. The monasteries might be the greatest possible instruments of charitable relief; but they formed no part of the local organization, their distribution was irregular, and to have charged them with the statutory duty of looking after the poor would have placed some parts of the country in a position of advantage and left others wholly unprovided for. We see, therefore, no reason for the remark that "it is strange, if the monastic charity were as great as has been represented, that it does not receive more statutory recognition."

Again, Mr. Archbold quotes a speech of 1562 as

"a striking testimony to the misery which the new era of contract at first of necessity introduced; every one looked backward to what pleased him best in the past without realizing how impossible it was for the old relations to continue; in fact, without realizing that the change had come before they appreciated the fact, and that the dissolution was one of its earliest and greatest results."

But to write thus is to treat as an economic change that which was simply a violent interference with—or, it may be, a violent precipitation of—such a change. Mr. Archbold is more successful in dealing with matters of detail. He has investigated the later fortunes of the dispossessed monks and nuns, the character and extent of the monastic property, the varieties of tenure on these estates, and the methods of their management. His account of the suppression itself is rather sketchy, but he makes up for this by printing nearly fifty letters and papers on the subject, together with a mass of inventories, accounts, and lists of grants, which will prove of real service to the student. He does well in pointing out that the grantees of the monastic lands belonged, at least in Somerset, to a more solid class than is commonly supposed:—

"Probably owing to the great noblemen who were interested in the district, and also owing to the fame which Glastonbury must have had, most of the Somerset houses were well known, and a great part of their property passed into the hands of what would be described as country gentlemen; more at all events than in most counties.....It is very common to talk of the 'new men' of the Tudor period, but to do so can only be approximately correct. Almost all the stock examples had been 'armigeri,' gentlemen, two hundred years before they rose to great prominence, and as such were more than probably representatives of younger branches of ancient families."

It is unfortunate that Mr. Archbold should now and then trespass needlessly into fields with which he is unfamiliar; as when he tells us that "bulls were sometimes necessary in the Middle Ages to get monks to write," or that "hymns in rhythm, but not rhyme, were also sung, and to the monks is entirely due the rise of the oratorio." Has he never heard of the "Dies ire"? Indeed, much of what we read here on musical and architectural matters is either incorrect or irrelevant.

Mr. Archbold's work at original materials—especially the Cromwell correspondence and connected papers at the Record Office and the British Museum—is, we have already said, superior in quality to his exposition of them; for he adds to a certain

hesitation of judgment an awkwardness of style which often leads to ambiguity. The documentary portion is also, perhaps, superior in quantity, and for printing it the student of the period is unquestionably greatly in Mr. Archbold's debt. We may point out a number of errors in transcription in order to facilitate the use of these documents. The abbreviation on p. 41, for which "perlectentur" is suggested, is certainly "perlectis." P. 52, "delyrdd" must be "delyu'd." In the document on pp. 70, 71, there are several puzzles: "roed vsche meannes" should surely be "vrsedsuche meannes"; "mounte" is for "mounke," and "tylle" for "tytle." P. 78, for "servants" read "servante." P. 79, "I pray thu presue yo' lordeshipe" stands for "I pray Ihu presue," &c. P. 110, "aliquo.....non obstatu" looks as though it should be "obstare." On p. 130 "absque compoto seu aliquo alio.....redendum soluendum vel faciendum" requires emending. P. 131, "per manus Thesauri" should be "Thesaurarii." P. 144, the phrase "nuper prioris et couentus ibidem Receptor ostens & minime adhuc Restitutam solam ad iiii' anni terminos" seems to lack four corrections—"Receptor ostensam.....solum ad iiii'." P. 183, "in altero vico De Bruton" is plainly "alto." P. 221, "impostum" should be "imposturum." P. 222, we have "de omnibus & omnimodo corrodīs" for "omnimodis." P. 324, "ultim i" stands for "ultra," and "balleri" for "ballivi." The passage on p. 368 about Eston Minor has already been given on p. 176.

Of many points of interest in the papers printed in this book a few may be picked out. Layton, the visitor, promises to send Cromwell "a bowke of o' lades miracles well able to mache the canterberie tales. such a bowke of dremes as ye neuer saw wich I fownde in the librarie" at Bath. The list of relics is curious. Layton's apology for having spoken well of the Abbot of Glastonbury is worth quotation:—

"Pleasithe your Lordeshipp to be aduertised That wher as I vnderstande by Mr. Pollarde ye muche marvill whie I wolde so greatly praise to the kingis maiestie at the tyme of the visitation thabbot of Glaston whiche now appearithe nether then nor now to have knowyne God nether his pryncie nether anny parte of a good christin man his religion, so that my excessive and indiscrete praise that tyme unaduisidly made to my soveraigne Lorde, muste nede now redownde to my greute foly & untrewthe, and cannot be well redubbede but much dymynishe my creditte towards his magestie, and evynne so to your lordeshipp whom I most humblie beseeche to consider that I am a man, and may err and cannot be sure of my iudgementt to knowe the inward thoughte of a monke, being fayre in wordly [sic] and outward appaurance, And inwardly cankeride as now by yo' discrete inquisition apperithe, And although that they all be fals fayned, flatteringe, yporcite knaves as undoubtedly there is none other of that sorte, I must therfor now at this my necessitie, most humblie beseeche yo' Lordeshippe to pardone me for that my foly then comittide as ye have done many tymes heretofore, And of yo' goodnes to mitigate the Kingis highnes maiestie in the premisses,"

and much more in this strain. So the visitors were schooled to their duties. Two letters on pp. 119, 120, describe the abbot's death. One of the monks of Glastonbury bore the name of Aristotle Webbe, which

must be almost unique. The inventories will be found of value equally to the students of words and of manners.

*Up the Niger: Narrative of Major Claude Macdonald's Mission to the Niger and Benue Rivers, West Africa.* By Capt. A. F. Mockler-Ferryman. Illustrated. (Philip & Son.)

IN pursuance of a mission to inquire into the conduct and working of the Royal Niger Company, this expedition ascended successfully both the main and the eastern (Benue) branches of the great river; and though it failed to solve the curious problem of the relations between the sources of the Benue—or of its northern branch the Kebbi—and those of the Shari flowing into Lake Tsad, the notes on the country traversed are full of interest. The writer's style is simple and natural, and from his descriptions of the interviews held by the Commissioner or his "wuzeer," i.e., the author, with the various lazy, savage, or refractory potentates on whose conduct the prosperity of the Company to a large extent depends, his readers learn a good deal of the political and social condition of the whole region.

The singularly degraded state of the tribes on the lower part of the river, referable probably in a large degree to pestilential climatic conditions, is in strong contrast to the state of things further up. Here agriculture and various industrial arts are well advanced, and though a good deal of primitive superstition survives, it is less intense and less cruel in its effects. These upper tribes have, however, for nearly a century been in contact with the wave of invasion of the Mohammedan Fulas from the north and east. The good and evil results of this influence seem, from what we gather from this volume, pretty evenly balanced. The more horrible of savage customs are abandoned, but superstition remains, and the belief in Islam, even among the Fulas themselves, is superficial. On the other hand, slavery and the slave trade have indefinitely increased, and the territories of the still unconverted tribes, and even of those who have placed themselves under Islamic protection, are the regular hunting-grounds of the Mohammedan slave dealers. Like many other authorities, Capt. Ferryman thinks that the Christian missionaries, instead of waging a hopeless war with the teaching of Islam, should direct their efforts to the savage tribes, where their influence would become much sooner felt. The slave trade can only be combated either by the employment of an amount of force which the Niger Company has not at its disposal, or by introducing some more profitable and legitimate commerce. Still, difficulties are thrown in its way by excluding it from the river routes. The wilder hill tribes, too, hold their own pretty successfully against their Fula enemies, as do the Borgu, or Barba, to the north-west—a most intelligent and formidable people, whom the Fulas seem now afraid to molest. But many of the peaceful industrious tribes between the Yorubas and the Kworra are being gradually exterminated, and their country is becoming a desert.

The action of the Company is difficult to define, and is, in fact, regulated by circumstances. It levies duties; undertakes

keep order and punish attacks within certain limits; forbids, and sometimes puts down, sacrifices of slaves and other abominations, for which, on one occasion, the slaves sent a deputation to thank our author; forms alliances; intervenes as mediator. Capt. Ferryman describes some amusing palavers held with this object, which was highly appreciated by the people:—

"The real object of my visit to Ofa had spread abroad during the night, and as we rode through the crowd assembled in the market, many expressions of gratitude were bestowed on us; while, at the end of the village, stood a small group of the elders of the place, who shouted after us, in the sing-song Yoruba tongue, 'Olorun si waju won' (God go before them). . . . Just within the gates, I passed a weaver's house, where a number of men were seated at work by the side of the street; they ceased weaving as I went by, and clinked their shuttles together as a salutation, at the same time singing a kind of hymn of praise. . . . and one child, walking alone, calabash on head, knelt by the path and sang, in a low, soft voice, a really melodious little morning hymn by way of greeting, which quite captivated us."

Of the Fula custom referred to below the author complains more than once:—

"Bukari was a fine specimen of a Fula, dignified in his bearing and imposing-looking, being over six feet in height and stout. He was clothed in voluminous and costly tobes, having his features concealed according to the tantalizing custom of these Mahomedans. I know nothing more irritating than to hold an animated conversation, possibly on important matters, with an individual, when one sees only his eyes; it is a thing which, without experiencing, one can scarcely understand. Personally, I consider the face-cloth in matters diplomatic (*ceteris paribus*), as a handicap of sixty points in a hundred. The envoy seemed well pleased to meet the Commissioner. . . . and, on taking his departure, he asked to be allowed to shake hands, tendering us many compliments on behalf of his master at Sokotu and himself."

At all events, this is a pleasanter picture than those which the author draws of the drunken, degraded beings, with their low, sordid surroundings, who represent black African majesty. African travel, and voyaging on the Niger, have developed a good deal since the days of Mungo Park. At the first Niger station which the expedition visited

"the sleek and polite agent, a native of Sierra Leone, lives with his family in tolerable ease and comfort, and is a great man in the eyes of the surrounding aborigines: his days are spent in the little shop attached to his house, bartering gaudy Manchester cotton wares for palm oil, and tending the fowls and pigeons in his yard. The labours of the day concluded, he spends his evenings with his wife in the drawing-room, in the enjoyment of 'Hymns, Ancient and Modern,' on the harmonium, surrounded by the whole Royal Family of England, as represented by the numerous cheap coloured prints which decorate his walls."

Major Macdonald's expedition was well equipped for such a voyage, travelling in a two-decked steamer of 400 tons, with double stern wheels, and drawing about 6 ft. The party had besides this a steam launch of marvellous lightness, 60 ft. long, and drawing, when loaded, but 15 in. of water. It had, it is true, two, but "only two drawbacks, the vibration caused by her engines, and, when burning wood, the showers of live coals which fell on her decks." And there was a serviceable gig. It was with

these last two that the most important part of the voyage geographically was performed, viz. the ascent of the Kebbi branch of the Benue; and Capt. Ferryman's careful observations as to the stream and the country on its banks will be duly studied by geographers. The stream at last became so narrow that the launch could not turn the corners, and although the native pilot was ready to go on, it was found impossible, even in the gig, as this had been crushed against the bank by the steamer and injured beyond repair. Mungo Park aforesaid might, perhaps, have repaired it. We must remember, however, that the present was a Government expedition and was undertaken for other purposes than research at all costs. Capt. Ferryman thinks, too, that the stream could not have continued much higher up, even in the then season of flood. This would render improbable any connexion between this branch and the marshes which drain towards Lake Tsad, and indeed the writer believes that a mountain range visible in front of them forms the boundary between the two systems. At all events, the result of this expedition will be a help as well as an encouragement to future efforts to solve this long unsettled problem.

*The Life of Thomas Paine, with a History of his Literary, Political, and Religious Career in America, France, and England.* By Moncreur Daniel Conway. 2 vols. (Putnam's Sons.)

This work is the first in which Tom Paine has been treated with full knowledge and sympathy, the sympathy being carried to an extreme in certain cases, and causing the biographer to depreciate others in order to magnify Paine's merits.

We do not consider George Washington beyond criticism, but Mr. Conway's references to him are neither fair nor deserved. According to Mr. Conway he was censurable in desiring a good understanding with England despite the disapproval of France. Washington sanctioned the treaty negotiated by Mr. Jay, although it fell short of his expectations. There was nothing unpatriotic in this, yet if he had been a most unworthy president he could scarcely have been referred to more scornfully. Paine's trust in man had, Mr. Conway says, survived "the apparent relapse of Washington into the hands of George III." "The President had set his heart on bribing England with a favourable treaty of commerce to give up its six military posts in America." "If Paine's suffering represented in London Washington's deference to England, all the more did he stand to France as a representative of those who in America were battling for the Alliance." Such attacks upon Washington are surely uncalled for.

The dislike which Mr. Conway appears to entertain for Washington, because he was no blind enemy of England, is mild compared with that which he manifests for Gouverneur Morris. The latter was Minister of the United States at Paris, and he is generally considered to have been a good representative. Mr. Conway writes in the second volume that "Morris's hostility to France was known," and that Paine had been cast into prison in France "by a

Minister of the United States." Now this writing is as reckless as that of Paine when he condemns England for retaining the western posts in America, after the peace, without setting forth the whole facts, as Mr. Conway is obliged to admit. It illustrates what is the weakest part in the work: the endeavour to raise or defend Paine by depreciating or condemning others. It may be true that Gouverneur Morris disliked Paine, and did not regret that he was imprisoned; but no trustworthy evidence is adduced to support the charge insinuated, that he desired, if he did not endeavour, to have him guillotined.

A calm statement of the varied incidents in Paine's career would have been welcome, for it was as extraordinary as that of the heroes of Defoe's fictions. The son of a Quaker who lived by stay-making, he was born at Thetford on the 29th of January, 1737. His education was received in the free school of his native town, and it was scanty. At fifteen he left school and followed his father's trade, and then he became in succession a privateersman, an exciseman, a grocer, and an usher in a school till the year 1774, when he went to America. He had been twice married, and was separated from his second wife when he left England. The details of his first thirty years are very meagre, and Mr. Conway has not been able to add anything to what is generally known. How he spent his time in London is as much a matter of speculation as the manner in which and the place where Burke may have lived during the years of which no record has been preserved. A few words in the seventh number of the *Crisis*, for the 21st of November, 1778, might have suggested to Mr. Conway a clue to a problem of which he does not attempt a solution; these are, "I remember the late Admiral Saunders declaring in the House of Commons," &c. This shows that Paine was present at debates in the House, and, if the known facts were not insurmountable, such a reference might give colour to the conjecture that Paine was Junius. Mr. Conway dismisses the supposition that his hero was Junius, in a foot-note to pp. 49 and 50 of the first volume, in a way which displays inadequate knowledge of the Junius controversy. He quotes in perfect good faith the tests given by Macaulay in his essay on Warren Hastings, and he appears unaware that they are not in accordance with facts which are easily discoverable. When he trusts Macaulay, we can but say that it is a case of the blind leading the blind; but when he ventures upon an independent remark, we may comment upon it. He uses these words: "How any one can read a page of Junius and then one of Paine, and suppose them from the same pen, appears to me inconceivable." We know, as Mr. Conway states earlier in this volume, that Paine read Junius and wrote that his "brilliant pen enraptured without convincing." Yet, if it were not almost certain that Paine never wrote a line of the letters signed Junius, it would be as easy to prove by quotations from his writings that he was the great unknown as it is to prove in the same manner that Sir Philip Francis was the man. We shall give two examples of this, the first being taken from a letter to



General Howe, dated the 1st of March, 1788 :—

"To argue with a man who has renounced the use and authority of reason, and whose philanthropy consists in holding humanity in contempt, is like administering medicines to the dead, or endeavouring to convince an atheist by scripture. Enjoy, Sir, your insensibility of feeling and reflecting. It is the prerogative of animals. And no man will envy these honours, in which a savage only can be your rival, and a bear your master."

The second is addressed to the Earl of Carlisle and his fellow commissioners, and is dated the 20th of October, 1788 :—

"There is a dignity in the warm passions of a Whig, which is never to be found in the cold malice of a Tory. In the one, nature is only heated—in the other she is poisoned. The instant the former has it in his power to punish, he feels a disposition to forgive; but the canine venom of the latter knows no relief but revenge."

We could multiply instances which would seem to be taken from one of Junius's letters to Sir William Draper or Parson Horne, and we might give phrases which have been reproduced almost textually, just as has been done from the writings published after Junius ceased to write, and these would prove a closer resemblance between the two men than Mr. Conway deems conceivable; the simple explanation being that Paine was an attentive reader, as Sir Philip Francis was also, of the letters signed Junius.

Paine's earliest employment in America was to contribute to the *Pennsylvania Magazine*, which appeared shortly after his arrival, and of which he soon became the editor at a salary of 50*l.* a year currency. He gave full value for his pay. His services as an editor and writer at this period are thus summed up by Mr. Conway in the following passage :—

"The *Pennsylvania Magazine*, in the time that Paine edited it, was a seed-bag, from which this sower scattered the seeds of great reforms ripening with the progress of civilization. Through the more popular press he sowed also. Events selected his seeds of American independence, of republican equality, freedom from royal, ecclesiastical, and hereditary privilege, for a swifter and more imposing harvest; but the whole circle of human ideas and principles was recognized by this lone wayfaring man. The first to urge extension of the principles of independence to the enslaved negro; the first to arraign monarchy, and to point out the danger of its survival in presidency; the first to propose articles of a more thorough nationality to the newborn States; the first to advocate international arbitration; the first to expose the absurdity and criminality of duelling; the first to suggest more rational ideas of marriage and divorce; the first to advocate national and international copyright; the first to plead for the animals; the first to demand justice for woman: what brilliants would not our modern reformers have contributed to a coronet for that man's brow had he not presently worshipped the God of his fathers after the way that theologians called heresy."

The last words in the foregoing extract oblige us to say that Mr. Conway has spoilt what might have been a most admirable work by dwelling too long upon, and referring too often to, the 'Age of Reason.' Paine wrote it, he alleged, to hinder the French from "running headlong into atheism," but many of those who read the 'Age of Reason' when it first appeared re-

garded it, not as an antidote, but as a poison. Mr. Conway is too eager to defend Paine against charges which were made in ignorance when they were not the outpourings of bigotry and malice, for while the honesty of Paine cannot be denied, his method cannot be defended. He was utterly wanting in tact and humour. He dealt with everything and every person as an enemy deserving no quarter. Consideration for feelings of others never seems to have modified his pen. He said on one occasion that when a man cannot be reasoned into a thing, he may be shocked into it, and he was more ready to shock than to convince. Many of Paine's opinions are much less obnoxious than they seem. If they had been set forth by a Voltaire or a Renan, they might have been read with admiration by those who did not accept them. Mr. Conway appears quite unconscious of this, and he blames the readers of his hero's writings when the blame should have been judicially bestowed upon his hero.

It is unfortunate that much of the good work which Paine wrought was counteracted by the recklessness of his writing in later years. He helped the American colonists to hold their own as well as to demand it. He thought that what suited the Americans would suit the French also. In short, he looked forward to breaking down the barriers of nationality, and it was because this was an idle dream that his work as a member of the French Assembly which was elected to form a constitution proved a miserable failure. He was out of touch with his colleagues. They applauded him, and they did not think it wonderful that he should be selected to be beheaded. It was denied that he had become a French citizen, and Mr. Conway calls it a "falsehood that Paine had been naturalized in France." What, then, was the meaning of the title "French citizen" conferred upon Paine, among others, by the National Assembly on August 26th, 1792? Why was Paine elected to the French Convention and why did he take a seat in it if he had not the status of citizen? The truth is, he seems to have been overburdened with nationality. Born in England, he remained a British subject till death, under the doctrine of indefeasible allegiance at common law, which has since been abolished in England by statute, but which still survives in America. When acting as a Frenchman, he was imprisoned and narrowly escaped losing his head, and he was released on the ground that he was an American citizen. After returning to America and proceeding to vote at an election, he was declared incompetent on the ground that he was not an American citizen. Thus, as Mr. Conway puts it, the fate of this founder of republics was "to be a monument of their ingratitude."

When in his native country in 1788 he was cordially received by the leading Whigs, and some of his remarks have much interest. One is a proof of the currency of fictions at the time, the statement being that George III. had "amassed several millions of money, great part of which is in foreign funds." Another passage is not only less absurd, but it is instructive, because it furnishes contemporary testimony about the Whig colours. He writes that he is the

more confidential with the leading Whigs, "as they are distinguished by the name of the Blue and Buff—a dress taken up during the American war, and is the undress uniform of General Washington with Lapels which they still wear." A short notice of the Marquess of Lansdowne contains a fact which has not been made public before :—

"I believe I am not so much in the good graces of the Marquess of Lansdowne as I used to be—I do not answer his purpose. He was always talking of a sort of reconnection of England and America, and my coldness and reserve on this subject checked communication."

Mr. Conway is at great pains to show that his hero was not a sloven in dress nor a drunkard. Now Paine might have been over-addicted to stimulants, as Sheridan and Boswell were, and yet deserve the thanks of posterity for the good work which he had performed. We do not think, however, that his sobriety is placed beyond question when we read that the last witness as to his habits admits Paine's weekly allowance of rum to have been three quarts.

These matters, as well as those relating to his religious opinions, deserve less attention than his biographer has thought fit to accord. Paine was a better man than is commonly supposed, and a better writer than any contemporary in his adopted country. He deserved the eternal gratitude of Americans; he received from them contumely during life and denunciation after death. His own countrymen have reason to rejoice that his advice to Bonaparte to invade England and free the country from despotism did not prove effectual. England made many blunders during Paine's life; but it remained a freer country than France after he had laboured to regenerate it.

*Public Finance.* By C. F. Bastable, Professor of Political Economy in the University of Dublin. (Macmillan & Co.)

A GREAT deal of good economic work has been done within the last few years, both in this country and in America, in the way of discussing the principles of the science, and the method in which investigation should be carried on; but no publication in the sphere of applied economics—that is to say, in the direction of applying the doctrines of political economy to practical questions—which has recently appeared, has seemed to be so powerful and able as the one now before us. Prof. Bastable may be congratulated on the way in which he has accomplished his task. His book appears opportunely in point of time. Questions of finance are sure to occupy public attention now far more than they have done before. The very grounds on which taxation should rest are certain to be keenly debated, not only in Parliament, but in many County Councils. Besides this, the Professor has practically the field to himself. Since McCulloch wrote in 1845, no English economist has taken up the subject of public finance as a whole; the very title of McCulloch's book, 'Taxation and the Funding System'—a title which no one writing on questions of finance at the present time would think of placing on his title-page—is sufficient to show from what a different point of view this branch of political science is regarded now as compared with a half century since. And with-



out disparaging McCulloch, whose work, highly characteristic of his epoch, must always retain its value, on opening Prof. Bastable's volume his preface and his introduction tell the reader at once how deeply he has gone into the scientific investigation of his subject—far more deeply even than his predecessor.

Finance now is understood to mean not only the best methods of raising the public revenue, but the whole policy on which that revenue is to be administered. Nowadays it is not merely "taxation" but "expenditure" that has to be considered, and this at once far more than doubles the scope of the work which a writer who seeks to investigate the subject must accomplish. The large increase in the functions that the State takes on itself; the certainty that the number of those functions will be rapidly augmented; the question whether the method of raising the revenue required should not now be directed to the equalization of the condition of individual citizens—all these are modern problems certain to attract close attention. The rapidity with which such subjects come to the front is curiously exemplified by the reference which Prof. Bastable has given to the subject of "compulsory insurance," which, as he tells us in his preface, he "had disposed of long before the present situation had arisen," that is to say, within the period of Prof. Bastable commencing and completing his work a question apparently insignificant has forced itself to the front.

The "purely academic discussion" of to-day becomes, as Prof. Bastable reminds us, the "burning question" of a twelve-month hence. It is in this reference that the volume before us is especially valuable, as it deals not only with the past, but with the questions of the day. It covers the whole ground of public finance. The best mode of raising the revenue, the best mode of its expenditure—these subjects are dealt with in a deeply scientific spirit, and set before us with all the help which widely extended study and reading can give, and with the assistance of a brilliant and lucid style. To present an adequate idea of a work of this calibre in the space to which these remarks must be confined is not easy, from the overflowing mass of information which the volume contains. We shall do justice more completely to the conception of the work by selecting one of the books into which it is divided than by attempting a survey in any detail of the whole. The portion we shall take for the centre of our remarks is Book III.—"Public Revenue and the Principles of Taxation." The first point is to settle the definition of a tax, that is to say, to explain what a tax really is. Prof. Bastable defines it as "a compulsory contribution of the wealth of a person or body of persons for the service of the public powers." To every one a tax is disagreeable. The ordinary use of the word in common conversation, when something unpleasant is spoken of as "quite a tax," expresses this. Yet there have been, and are, economists who consider that taxes are raised to provide for the expenses incurred for the advantage of the taxpayers. Certainly we are thankful for much that taxation provides for us; but the statement just quoted only expresses the strong popular

prejudices in favour of the expenditure of the funds derived from taxation. "Government expenditure gives employment and benefits the labourers"—"taxation is the best form of investment"—both familiar phrases, represent errors which obviously arise from this source. That a doctrine like this has no sound basis in theory is easily shown, but "its evil effect in producing extravagant expenditure is not to be overlooked." People very commonly rejoice in seeing the expenditure of "public" money without thinking for a moment that it really is drawn from the pockets of "private" individuals. They regard it as a gift—as something which descends and fertilizes the earth like the dew. The real aim of the Government should be, as Prof. Bastable states, so to direct taxation "as to interfere to the smallest extent with the action of the forces that promote accumulation." But as to the method. Perhaps nothing is more striking in Prof. Bastable's work than the skill with which he unrolls before us the lessons of history, and shows how, as society develops, plans of taxation which were once undoubtedly the best become inapplicable to existing conditions. A "single tax" has had many supporters, principally in modern times in France, where the *impôt unique* became an accepted article of belief as early as the seventeenth century, and was warmly supported by the leading economists of that country. With various modifications the idea survives to the present day. Were the plan possible, it would, no doubt, be preferable to the complicated methods actually employed; but the effect would obviously be so very different from what first appearances would suggest, that the opposite doctrine—which defined a good system of taxation as bearing lightly on an infinite number of points, heavily on none—sprang into existence by a kind of natural revulsion of ideas. These last-named views represent not inaccurately the characteristic features of the finance of the eighteenth century. But, as Prof. Bastable truly says, "as a standard for modern times they are evidently inapplicable and opposed to the most important and valuable reforms of the present century." Modern life with its constant movement—its constant hurry—would never bear the interference with industrial processes and private life which such a system would involve.

What, then, may be the system which the taxation of the future may be expected to follow? The recent shifting in the centre of political gravity which the increased power of democracy has brought about has a tendency to alter the distribution of taxation in favour of the classes who have both the greatest power at the elections and the least property in the country. Increased taxation of the wealthy, whether in the form of income tax or a charge on realized wealth, seems hence probable, and the form of taxation appears likely to be progressive. The old maxim considers proportionate taxation as essential for justice. The advocates of progressive taxation base their theory on the fact that an equal or proportionate amount implies a very different charge to persons with different incomes. A deduction of 10 per cent. from an income of 100*l.* a year means a very different

privation from a deduction of 10 per cent. from an income of 100,000*l.* The majority of economists have been, and probably still are, opposed to such a plan, and the reasons in favour of it and against it have been put forward with great skill and fairness by Prof. Bastable. The danger of evasion, the hindering effect on accumulation of capital, the likelihood that the yield would be less than has been expected, are all clearly stated. Perhaps the strongest reason of all is contained in the following sentence:—"To obtain the funds needed by the State, pressure must be put on all classes of society, not merely on the well-to-do." Whatever opinions persons may hold on this point and on taxation generally, they will certainly profit much by reading Prof. Bastable's book—they will profit more by studying it carefully, for it is a book which will well repay careful study. The modest manner in which the author has spoken of his labours in the preface only enhances our appreciation of his work. He has written a book which will take its place among standard economic authorities. "Good finance," he tells us, "cannot be attained without intelligent care on the part of the citizens," it "will only be found where responsibility is enforced by the public opinion of an active and enlightened community." To have a share in forming such a public opinion is a high privilege, and Prof. Bastable deserves the thanks of all good citizens and sound economists for his labours in endeavouring to guide the minds of his fellow countrymen into the right direction. There is only one addition which we should desire to see made to the work when it reaches, as we hope it shortly may, a second edition, and that is a good index. The table of contents is most useful and complete, but a good index would be a great boon to the student.

#### NOVELS OF THE WEEK.

- The Ivory Gate.* By Walter Besant. 3 vols. (Chatto & Windus.)  
*The Honourable Jane.* By Annie Thomas. 3 vols. (White & Co.)  
*The Medicine Lady.* By L. T. Meade. 3 vols. (Cassell & Co.)  
*Wedded to Sport.* By Mrs. Edward Kennard. 3 vols. (White & Co.)  
*I, too.* By Mrs. Gerard Ford. With an Illustration by F. M. Cooper. (Simpkin, Marshall & Co.)  
*Ruses de Guerre.* Par Albert Rhodes. (Paris, Calmann Lévy.)  
*L'Étui de Nacre.* Par Anatole France. (Same publisher.)

Is not Mr. Besant's latest title somewhat in the nature of a conundrum? He draws a banker who unconsciously lives a double life, being a hard and close-fisted man in his bank-parlour, but a benevolent Socialist in his secondary and comatose phase. The dreams of Mr. Dering come true. At any rate, they extend over many years; his philanthropic reputation is firmly established, and as Edmund Gray, of Gray's Inn, he lavishes money on the poor and needy. Ought such very realistic dreams to be dismissed through the ivory gate? That is only a trivial question of terms and interpretations; but Mr. Besant's story is a solid boon, a fantasy in which he half escapes

from the commonplace veracities of existence, and yet keeps his readers' feet on the London flagstones throughout. If such a combination hits one of the moods of the day, it is perhaps too much to expect of a popular novelist that he should soar any higher.

Mrs. Cudlip's heroine deserves her title as being about the only decently honest character in the sordid company of scheming women and sensual men by whom she is surrounded. The coarse vulgarian Flo Graves and the detestable Dolly Abbott are the worst; indeed, the expedient (that of confessing an imaginary act of shame) by which the latter forces the wretched Capt. Stafford to marry her is about the vilest thing we have seen suggested in fiction. Not that Stafford does not deserve all his misery, for, though his success in inducing women to love him is true to nature, he is a contemptible flirt, and his vanity lays him open to very clumsy intrigue and deception. Unpleasant as is the matter of this tale, it is not redeemed much by the manner. "Owning up," "cottoned to," and other graces of expression, with a plentiful crop of printers' errors, spoil such pleasures as the incidents afford. Nor is it graced by such verses as the following:—

Festooned with a thousand fancies  
It is passing pretty times,  
Brightened by a dozen pleasures  
Born in that fair, friendly clime [sic]  
Where we met!

The author of 'A World of Girls' is apparently ambitious to show in 'The Medicine Lady' that she can deal with stronger subjects than the maiden meditations and dimpling damsels to which and to whom her talent as a writer of romance has hitherto been consecrated. Her new heroine, after a few chapters of pretty love-making, marries a clever doctor, who subsequently discovers a cure for consumption. Dr. Digby has just time to bottle his discovery in a number of little tubes when he dies, and his widow carries on the business. From that point the story becomes tragic. The "medicine lady" is drawn by the force of circumstances into a position of the utmost delicacy, in which she acts with considerable daring, not to say heroism. From an artistic point of view this novel takes decidedly higher ground than L. T. Meade's previous work.

Mrs. Kennard ought to correct her proofs, if, indeed, such a sentence as "Oh, weak tears and brave hearts, let no one scoff at thee," be an unintentional flight. We would hardly venture on so nasty a particularity, especially in view of some strictures by "Stonyer Stone" herself on the habits of reviewers, were this the only instance. But "this is simply incredulous" can hardly be a printer's error. It is the more unfortunate in that the author has evidently attempted, not unsuccessfully, something rather above the ordinary sporting novel in the present case. Her caustic remarks on "society," where "the men care only for Sport and Food, the women live solely for dress and admiration," and her portraiture of a Squire Western of the modern type in the *nouveau riche* Sir Philip Verschoyle, are characterized by an amount of heartiness which indicates an intention to write with a purpose. She is far from the complete attainment of her ideal, and a

rigorous correction of commonplace blunders must be a preliminary effort, but we can fairly say there is more promise than we expected to find of higher things than the mere description of sport.

'I, too,' possesses a good deal of merit, and promise, too, of a kind. It is for the most part a pleasantly written, natural sort of story, presented in the form of a diary supposed to be kept by a young girl of good birth in affluent circumstances. She therein, not without skill, unfolds her own character, her brother's, and her brother's friend's, with others of less importance. We should say that the author's touch is better suited to the gayer and tenderer passages of light comedy (with perhaps an undercurrent of sadness) than to the presentment of the sterner and more tragic aspects of life. However this may be, in 'I, too,' at any rate, we prefer the parts where violent and passionate scenes do not occur. The further development of John Harland's at times fascinating, but always peculiar and forcible personality might have been interesting. Yet, judging from the course of the story, it may be he would have lost rather than gained in power and originality. Especially at the outset there is a good deal of charm in Ursula herself—the heroine whose supposed portrait adorns the frontispiece. Her outlook on life in general, and on the "three-cornered" existence she shares with her brother Arthur and his friend Harland, is fresh and pleasing. Sir Arthur himself and the course of his unfortunate and rather sickly love affair are less attractive, yet there are good touches. Not a little shadow and sadness runs through the story. There are readers who resent sorrow in fiction; for these we may say that 'I, too,' ends less discomfortably, also a little more tamely, than might be expected. The author, though revealing an occasional and very slight touch of the amateur, probably knows enough to guess that the ending she supplies will, in a sense, seem not "final" to those readers who have a taste for looking further ahead than the author.

'Ruses de Guerre' is a novel intended for general reading, and such as may safely go anywhere. It shows some acquaintance with French and English ways on the part of the author, and little with those of Americans, of whom he writes. But the volume is not without talent, and the French people introduced are many of them natural enough, and talk almost as stupidly as do many people in real life. In these days of dull novels this may be accounted a merit.

'L'Étui de Nacre' is a volume of short stories, of which one or two are clever, and several readable; but the author is wearing a little thin the classical and Greek hermit structure which he built up with success in his 'Thaïs.'

#### ARISTOTELICA.

MR. BYWATER'S *Contributions to the Textual Criticism of Aristotle's Nicomachean Ethics* (Oxford, Clarendon Press) is the supplementary pamphlet promised in his recent edition of the text. The first part deals with the sources of the text, and especially with the Laurentian MS. (K), to which Mr. Bywater, like many recent scholars, assigns the first place in importance among the manuscripts of the 'Ethics.' Whether this high opinion is justified or not

(for the fact that L<sup>b</sup> is the real basis of Bekker's text is not always remembered), the notes on the MS., which include an elaborate classification of the errors to be found in it, furnish excellent materials for estimating its character and value, and are a very welcome addition to the criticism of the 'Ethics.' The second part—considerably the larger in pages—is a series of "notes and emendations" which give the grounds for a number of the readings adopted in Mr. Bywater's edition. The critical foot-notes there did not, of course, do more than give actual readings and suggestions; and this detailed account of the editor's reasons is always interesting, and will in some cases convince the reader of what may have appeared somewhat doubtful without them. Altogether the supplement adds considerably to the value of Mr. Bywater's edition.

THE volume on *Aristotle*, by Mr. T. Davidson, which opens the "Great Educators" series (Heinemann), is not stimulating to an appetite jaded by over indulgence in literature of this class. Aristotle himself occupies about one-fifth of the whole. The rest is devoted to Greek education before Aristotle, and to some earlier and later theories. An extract will give a good idea of the character of the work:—

"The stages or grades of education were everywhere the same.....The third, extending from the beginning of the seventeenth or nineteenth year to the end of the twentieth (in Sparta of the thirtieth), was that of college education or education for the duties of citizenship: the fourth, including the remainder of life, was that of university education or education through the State, which then was the only university. At the beginning of the third period the young men took their first State examination, and if they passed it successfully they received the degree of Cadet or Citizen-novice (ἐφηβοί); but it was only at the beginning of the fourth period and after they had passed a second examination (δοκιμασία εἰς ἀνδράς) that they received the degree of Man and Citizen, and were permitted to exercise all the functions of freemen."

This is a mere oleograph. It is, however, not an unfair sample. It is true that there is a sort of explanation some fifty pages later—an explanation the analysis of which is very curious and interesting; but the effect of the whole is merely to produce a totally false impression on the reader devoid of Greek, for whom alone the book can have been written.

#### GUIDE-BOOKS.

MR. LOMAS has improved the new edition of that well-known volume *O'Shea's Guide to Spain* (Black); he has added some new plans of towns (that of Toledo is especially welcome), and he has corrected the information here and there. A good deal yet remains to be done. For instance, in the account of Madrid the tourist is still advised to visit the stables of "the Prince of Asturias"; and the reader is told, in the account of the Escorial, of "Henry de Bearn's descendant, the Catholic Queen of Spain, passing by like a whirlwind in an express train," although no Spanish train ever resembled a whirlwind, and the Queen of Spain is not a Bourbon. The jewels of the Virgin mentioned in the description of Toledo disappeared about 1869. While these and other bits of information have been suffered to remain a quarter of a century too long, pieces of more recent information that would be useful have not always been added. There is no mention at p. 242 of the Sud express; nor is it said that return tickets from Madrid to the Escorial are issued only during the summer season, or that the *administrador* who issues orders for the Generalife lives in the town of Granada. Talking of Granada, a mistake that should be corrected is the old statement that Boabdil fell in battle shortly after his arrival in Africa. Don P. de Gayangos has disproved this. The paragraph on Spanish finances is woefully behind date. It states that the revenue and expenditure pretty nearly balance one another, and that the



floating debt is small: both statements quite incorrect in 1892. The late Sir W. Stirling-Maxwell is still called Mr. Stirling.

*Guide du Voyageur à Ephèse.* Par G. Weber. (Paris, Fischbacher.)—This little work, besides being a clear and trustworthy guide for the tourist to the antiquities not merely of Ephesus, but also of the lower parts of the Cayster valley in general and those which lie near the railway from Smyrna, deserves notice here as marking a decided step in the exploration of Ephesus. Mr. Wood devoted himself to the Temple, and gave little attention to the topography of the city, and his initial error in regard to the two mountains Pion and Coressus necessarily vitiated many of his ideas on the subject; further, he left to others the general topography of the valley, and neither mentioned in his text nor indicated on a map various interesting ruins in the neighbourhood which have an important bearing on the history of the city. Mr. Weber has given special attention to this subject, and he here makes public, as the results of years of study and careful exploration, many identifications of ancient names, and supplies an account of many places which have hitherto been inadequately described or have even been entirely unknown. In many cases we can unhesitatingly adopt the views which he now states, and which we personally tested long ago in many excursions round the city. In every case his views must be regarded as those of a competent surveyor, familiar with the country and with the authorities. The maps and plans, simple and unpretending in style, are accurate in the essential points, and contain for the most part precisely such details as are wanting even in Kiepert's new large-scale map; they are archaeological, not geographical, maps, and are, of course, to be supplemented by Kiepert's. No one who is studying the history of the Greeks in Asia Minor can safely neglect either Mr. Weber's text or his plans, while the very low price of the work puts it within every one's reach. There is not any city in Asia Minor that can be studied to better advantage in the most elaborate and expensive books than Ephesus can in Mr. Weber's guide.

*Guide-Souvenir de Florence et Pays environnants.* Par le Dr. J. Marcotti. (Florence, Barbèra.)—Dr. Marcotti has had the help of Signor Milanese, the well-known architect; he has also been aided by the directors of the archives, libraries, museums, and galleries. The immense amount of information thus obtained is presented in concise form, and, while art is amply treated, the book teems with the curiosities of Florentine history. The student will be grateful for the able manner in which the libraries and the Etruscan museum are described, whilst the various maps of the environs will be welcomed by pedestrians. The book, which is of the size of Bäder's guides, is excellently printed and well illustrated.

#### OUR LIBRARY TABLE.

MR. H. MORSE STEPHENS'S *Albuquerque*, in the "Rulers of India" series (Oxford, Clarendon Press), is a solid piece of work, well put together, and full of interest. It deals, of course, with a small subject, of which the biographer exaggerates the importance. Albuquerque can hardly be called a ruler of India in any sense of the term. He greatly increased the prestige of the Portuguese on the Eastern seas at the beginning of the sixteenth century, earned a high reputation as an admiral by his management of his squadron and successful attacks on the Red Sea and Arabian shores and at Malacca, and established a strong centre for Portuguese influence in India by the conquest of Goa. But his rule was on the ocean; on land he only controlled the sparse Portuguese settlements and factories scattered along the Malabar coast. It is more open to question than Mr. Stephens

will allow whether Albuquerque's military policy, as exemplified in the conquest of Goa, was really better than the mercantile system of his predecessor Almeida. The latter prophesied that fortified strongholds in India would be useless unless the Portuguese kept the command of the seas, and if the seas were safe no fortresses would be necessary. The event proved that he was right, and the East India Company's history points the moral. Admitting Albuquerque's merits as a seaman and filibuster, and granting his heroic, unflinching mettle, it is impossible to admire his character as a whole. His barbarity to the vanquished is an everlasting blot upon his career, and no excuses on the ground of the historical enmity between Portuguese and Musalmans can palliate it. His irascible, imperious temper and want of self-control sapped his influence upon his own captains, who mutinied more than once against a man who was always demanding impossibilities. Nevertheless there was a grandeur and patriotic devotion about his nature which commanded the admiration and love of his followers, and we read that when he was buried in the chapel of Our Lady of the Conception in his Indian capital, "so great was the crying and weeping on all sides, that it seemed as if the very river of Goa was being poured out." As for the Hindus, whose champion he had made himself against the encroaching Mohammedans, "when they beheld his body stretched upon the bier, with his long beard reaching down to his waist, and his eyes half open, they declared, after their heathen notions, that it could not be that he was dead, but that God had need of him for some war, and had therefore sent for him." Mr. Stephens has executed his task with considerable skill and accuracy, though his orthography of Indian names might be improved (as Yusaf, Amurad, Bijapur, Jogi, &c.). But why has he used Sir W. W. Hunter's very sketchy map of modern India to illustrate his history? It is hardly an exaggeration to say that half the places mentioned in the book are not to be found in the map. Even such names as Calicut, Vijayanagar, and Káyanakolam (Caecoulão) are omitted, to say nothing of smaller places which were landmarks in Albuquerque's career. To illustrate mediæval India by a modern map is as absurd as, conversely, to present a bicyclist with a road-book of England during the Heptarchy.

A CHARMING little edition of Lord Tennyson's *Poetical and Dramatic Works* (sixteen volumes in eight), delicately printed on India paper and enclosed in a neat cloth case, has been sent us by Messrs. Macmillan. Of course the reissue does not contain the forthcoming poems; but a prettier or more welcome gift it would be hard to find at the present moment.—Another work eminently *à propos* is a second edition of the English translation of M. Renan's interesting *Recollections of my Youth* (Chapman & Hall).

The new volume of the *English Illustrated Magazine* (Macmillan & Co.) contains excellent and diversified reading.

We have on our table *Newfoundland and Cochin China*, by Mrs. Howard Vincent (Low).—*The Vosges Mountains*, by F. Ehrenberg (Zurich, Füssli).—*Our Country*, by the Rev. E. Sanderson (Blackie).—*The Life and Adventures of Christopher Columbus*, by A. Innes (Glasgow, Bryce).—*The Columbus of Literature; or, Bacon's New World of Sciences*, by W. F. C. Wigston (Chicago, Schulte).—*Wagner Sketches, 1849, a Vindication*, by W. A. Ellis (Kegan Paul).—*The Story of England*, by the Rev. E. Sanderson (Blackie).—*French and English Passages, Middle Course*, edited by E. Pellissier (Percival).—*A Second French Reader and Writer*, by P. E. P. Barbier (Sonnenschein).—*Easy Stories and Exercises in German*, by A. A. David (Longmans).—*Elementary Classics: Livy, Book V.*, by M. Alford; *Selections from Livy, Books V. and VI.*, edited by W. C. Laming (Macmillan).—*Macaulay's Essay on Warren*

*Hastings*, edited to illustrate the *Laws of Rhetoric and Composition* by A. Mackie (Longmans).—*A Selection from Lamb's Essays*, with Introduction and Notes, by L. E. Upcott (Percival).—*Mensuration, Parts I. and II.* (Blackwood).—*Theoretical Mechanics: Elementary Stage*, by J. Spencer (Percival).—*Lawful Wedlock*, by Two Barristers (Cassell).—*Practical Sanitation*, by G. Reid and H. Manley (Griffin).—*Reinert's Diamond Mines of South Africa* (Low).—*Healthy Households*, by G. C. Rothery (Virtue).—*On the Older Forms of Terra-Cotta Roofing Tiles*, by E. S. Morse (Salem, U.S., Essex Institute).—*Devonshire Idylls*, by H. C. O'Neill (Stott).—*A Precious Jewel*, by D. Murray (Digby & Long).—*The Cruise of the Tomahawk*, by Mrs. R. S. de Courcy Laffan (Eden, Remington & Co.).—*The Interpreter's House*, by B. P. Neuman (Fisher Unwin).—*La Fiancée bien Gardée*, by G. Claudin (Paris, Lévy).—*Dichtungen*, by A. Wysard, Parts I. to III. (Siegle).—*Le Français parlé*, by P. Passy (Williams & Norgate).—*Madame Manchaballe*, by R. O'Monroy (Paris, Lévy).—*Antiche Lotte, Speranze nuove*, by F. Z. Salazar (Naples, Tocco).—*and Le Fils adoptif*, by E. Cadol (Paris, Lévy). Among New Editions we have *The Scottish Poor Laws*, by R. P. Lamond (Glasgow, Hodge).—*The Geographical Distribution of Disease in Great Britain*, by A. Haviland (Sonnenschein).—*Heads, and what they Tell Us*, by W. P. Thornton (Low).—*The Official Guide to the Great Eastern Railway* (Cassell).—*Through Northern Seas*, by W. W. Campion (Jarrold).—*and Catalogue of the Manks Crosses*, by P. M. C. Kernode (Williams & Norgate).

#### LIST OF NEW BOOKS.

##### ENGLISH.

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- Bourdillon's (Rev. F.) *A Chain of Love*, 12mo. 2/ cl.  
Cairns (late J.) *Christ the Morning Star*, edited by his Brothers, cr. 8vo. 6/ cl.  
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VERITATEM DILEXI.

IN MEMORIAM E. R.

"TRUTH is an Idol," spake the Christian sage.

"Thou shalt not worship Truth, divorced from Love.

Truth is but God's mere image. Look above!"

So Pascal wrote; and still we muse the page.

"Truth is divine," said Plato, "but on high

She dwells, and few may be her worshippers,

For Truth is sad, and lonely, and diverse:

Heal thou the weakling with a generous lie."

But thou in Truth delightedst, thou, of soul

As subtle-shimmering as the rainbow-mist,

And thou in all her service didst persist,

For not one Truth thou lovedst, but the Whole.

MARY DARMESTETER.

TENNYSONIANA.

JUDGING by statements in some of the obituary notices of Lord Tennyson which have appeared in the daily newspapers, the notion would seem to be prevalent that the poet felt himself obliged to publish 'The Lover's Tale' because garbled extracts had got abroad. This does not accord with the simple statement prefixed to the poem in 1879, nor is it justified by any of the facts which are more completely, but still imperfectly to be gathered from the catalogue of the Rowfant Library, which is, in all respects, the best Tennyson bibliography we possess.

Parts i. and ii. of 'The Lover's Tale' were composed in the poet's nineteenth year (1827-1828), and in 1833 a few printed copies were presented to friends. These were recalled and all recovered save one, which is now at Rowfant. Before attaining that safe haven, however, it had fallen into unworthy hands, and been by them reprinted. I remember receiving and resisting the pirate's offer of a copy in return for a guinea. This was, I think, in 1868 or 1869, and I remember that the offer was made in a manuscript, cunningly left unsigned, the address of the pirate's cave being supplied by his accompanying visiting card. It was this outrage, doubtless, which prompted the Laureate to include the poem, with a brief third part and the sequel, 'The Golden Supper,' in the volume entitled 'The Holy Grail, and other Poems' (Strahan, 1870). Before publication, however, 'The Lover's Tale' was withdrawn from the volume, and only a few copies of the cancels struck off for friends, the sequel being left to appear by itself as an individual poem. In 1879 'The Lover's Tale' was first published

accompanied by 'The Golden Supper' as "Part IV."

So much of the history of the poem has been known, if not to the public, at least to the Tennyson collector. What has not been hitherto known is that the withdrawal of 1870 was not the first. 'The Lover's Tale' was intended to have been included among the 'Poems' of 1833. It was to have closed the volume, and the sheets were actually in type for it, when Moxon received instructions to cancel them, and let the book end with the lines "To J. S." This decision, as the poet explained to his publisher, was arrived at after mature consideration. The poem, he thought, was so full of faults that, although it might conduce to the popularity of the volume, it would spoil its completeness; and he begged to be allowed to pay the penalty of his indecision by defraying the expenses of the printing. It was doubtless out of these cancelled sheets that the few copies were made up which, with the addition of a title-page, were distributed to friends in 1833.

Probably few readers of 'Lucretius' are aware that the lovely picture of the Oread to be found in the volume of 1870, in which the poem was first collected, is absent from the first version of the poem, which appeared in *Macmillan's Magazine* for May, 1868:—

And here an Oread—how the sun delights  
To glance and shift about her slippery sides,  
And rosy knees and supple roundness,  
And budding bosom-peaks—who this way runs  
Before the rest.

Fewer still, probably, know that the picture was not an afterthought, but existed in the original, and was printed simultaneously with the defective text of *Macmillan's in the Every Saturday* of New York for May 2nd, 1868.

The closing line of Sir Edwin Arnold's verses on Lord Tennyson (which have for text the late Laureate's exquisite little poem called 'Crossing the Bar'),—

Death's soft wind all thy gallant canvas lifting,  
And Christ thy pilot to the Peace to be,—

supplies a pointed illustration of a very common, and not unnatural, misconception, viz., that Tennyson's line,

I hope to see my Pilot face to face  
When I have crost the bar,

refers to our Saviour. The allusion, however, is to the son who had preceded him into the undiscovered country three years previously, and answers to the second line of the poem,—

Sunset and evening star,  
And one clear call for me!

C.

A Correspondent writes:—

"The narration by the *Times* Paris correspondent of Renan's habit, in his various *déménagements*, of personally superintending the removal of his books, reminds me that some years ago the late William Allingham informed me that he had recently been assisting Tennyson in a removal from one of his London residences to another. The Laureate was naturally solicitous respecting his books, and, instead of allowing the moving men to pack them in cases, hired a truck, wherein he himself placed the volumes, and then, assisted by Allingham, wheeled them triumphantly to the new abode."

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the second part of a list of the names which it is intended to insert under the letter O in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Oke, George Colwell, legal writer, 1821-1874  
O'Keef, Patrick, French general, 1835\*  
O'Keeffe, John, dramatist, 1747-1833  
O'Kelley, Dennis, blackleg, and owner of *Belipse*, fl. 1778

O'Kelly, Joseph, geologist, 1883  
 O'Kelly, Joseph, composer, 1829-1885  
 O'Kelly, Ralph, Archbishop of Cashel, 1361. See Kelly, Ralph.  
 Okely, Francis, divine, 1718-1794  
 Okover, John, organist, fl. 1630  
 Okey, John, regicide, 1662  
 Okey, Samuel, engraver, fl. 1767  
 Okham, John de, judge, fl. 1322  
 Oking, Robert, Archdeacon of Salisbury, fl. 1547  
 Olaf, King of Dublin, 981  
 Olaf Sihtricson, leader of the Ostmen, 980\*  
 Olaf, "King of the Isles," 1238  
 Old, John, translator, fl. 1548  
 Oldcastle, Hugh, writer on bookkeeping, fl. 1580  
 Oldcastle, Sir John, Lord Cobham, 1417  
 Oldcorne, Edward, Jesuit, 1561-1606  
 Oldenburg, Henry, secretary of Royal Society, 1678  
 Oldfield, Anne, actress, 1683-1730  
 Oldfield, John, Presbyterian divine, 1627-1682  
 Oldfield, Joshua, divine, 1656-1701  
 Oldfield, T. P., precocious genius, 1789-1804  
 Oldfield, Thomas Hinton Burley, historian of Parliament, 1755-1822  
 Oldhall, Sir William, Speaker of House of Commons, fl. 1451  
 Oldham, Hugh, Bishop of Exeter, 1519  
 Oldham, John, Pilgrim Father, 1600\*-1636  
 Oldham, John, poet, 1653-1683  
 Oldham, Nathaniel, virtuoso, 1765\*  
 Oldham, Thomas, geologist, 1816-1878  
 Oldis, Valentine, poet, 1620-1685  
 Oldis, William, Royalist, 1645  
 Oldisworth, Giles, Royalist divine, 1619-1678  
 Oldisworth, William, miscellaneous writer, 1734  
 Oldmixon, John, historian and pamphleteer, 1673-1742  
 Oldsworth or Oldisworth, Michael, Master of Prerogative Office, fl. 1640  
 Oldys, Valentine, poet, 1620-1685. See Oldis.  
 Oldys, William, biographer, 1696-1761  
 O'Leary, Arthur, Roman Catholic divine, 1729-1802  
 Oley, Barnabas, President of Clare Hall, Cambridge, 1686  
 Ollivum, King of Munster, 234  
 Oliphant, Sir Anthony, Chief Justice of Ceylon, 1793-1859  
 Oliphant, Caroline, song and ballad writer, 1766-1845. See Nairne.  
 Oliphant, James, Scottish divine, 1734-1818  
 Oliphant, Laurence, 1st Lord Oliphant, 1500\*  
 Oliphant, Laurence, author and traveller, 1829-1888  
 Oliphant, Richard, physician, fl. 1363  
 Oliphant, Thomas, composer, 1601-1673  
 Oliphant, Sir William, soldier, 1320  
 Oliphant, Sir William, Scottish judge, 1551-1628  
 Oliver of Malmesbury, Benedictine, 1090\*  
 Oliver, Andrew, Lieutenant-Governor of Massachusetts, 1706-1774  
 Oliver, Archer James, portrait painter, 1774-1842  
 Oliver, George, Roman Catholic antiquary, 1781-1861  
 Oliver, George, writer on Freemasonry, 1783-1867  
 Oliver, Isaac, painter, 1666-1617  
 Oliver or Olyver, John, civilian, 1552  
 Oliver, John, author, 1626  
 Oliver, John, painter on glass, 1616-1700  
 Oliver, Jordan, judge, fl. 1225  
 Oliver, Peter, miniature painter, 1601-1654\*  
 Oliver, Peter, jurist, 1713-1791  
 Oliver, Robert Dudley, admiral, 1766-1850  
 Oliver, Thomas, physician, 1634  
 Oliver, Thomas, Methodist preacher, 1725-1799. See Olivera.  
 Oliver, Thomas, Lieutenant-Governor of Massachusetts, 1734-1816  
 Oliver, William, physician and author, 1659-1716  
 Oliver, William, medical writer, 1764  
 Oliver, William, water-colour painter, 1805-1853  
 Oliver or Oliver, Thomas, Methodist preacher, 1725-1799  
 Ollambodia, King of Ireland, temp. incert.  
 Ollier, Charles, poet and publisher, 1788-1859  
 Olliffe, Edmund, miscellaneous writer, 1826-1886  
 Olliffe, Sir Joseph Francis, physician, 1808-1869  
 Ollivant, Alfred, Bishop of Llandaff, 1798-1882  
 Olliffe, John, divine, 1647-1717  
 O'Loghlen, the Right Hon. Sir Colman Michael, Bart., Irish politician, 1819-1877  
 O'Loghlen, Sir Michael, Bart., Irish judge, 1789-1842  
 O'Lonagan, T. Donat, Archbishop of Cashel, 1158  
 O'Lothchain, Cuan, Irish poet, 1024  
 Olwen, Welsh princess, fl. 570\*  
 O'Mahony, Connor or Constantine, Irish Jesuit, 1650\*. See Mahony.  
 O'Mahony, Daniel, soldier, 1714  
 O'Mahony, John Francis, Fenian, 1816-1877  
 O'Malley, George, major-general, 1843  
 O'Malley, Grace, or Grania Uaile, Connaught princess, 1601\*  
 O'Malley, Patrick, French general, 1794-1869  
 O'Malley, Thaddeus, federalist, 1796\*-1877  
 O'Meara, Barry Edward, surgeon to Napoleon I., 1786-1836  
 O'Meara, Dermot or Dermotius, Latin poet, fl. 1619. See Meara.  
 O'Meara, Edmund, Irish physician, 1680\*. See Meara.  
 Omer, Rowland, topographical draughtsman, fl. 1750  
 Ommamney, Sir John Acworth, admiral, 1773-1855  
 O'Molloy, Albin, Bishop of Ferns, 1222  
 O'Moran, James, general in French service, 1739-1794  
 O'More, Roger, Irish rebel, 1643. See More.  
 O'More, Bury Oge, Irish chieftain, 1579  
 O'Neal, Jeffrey Hamet, painter, 1800\*  
 O'Neill, Henry Nelson, painter and writer on art, 1817-1880  
 O'Neill, Sir Neil, soldier, 1690  
 O'Neill, Owen Roe, Irish leader, 1599-1649  
 O'Neill, Sir Phelim, Irish leader, 1604-1652. See O'Neill.  
 O'Neill, Con Bacagh, 1st Earl of Tyrone, 1559  
 O'Neill, Donald, King of Ulster, 1325  
 O'Neill, Sir Felim or Phelim, Irish rebel, 1604-1652  
 O'Neill, Flaherty, Lord of Aileach, 1036  
 O'Neill, Henry, archaeologist, 1881  
 O'Neill, Henry McOwen, chief of Ulster, fl. 1430  
 O'Neill, Hugh, Lord of Tyrone, 1230  
 O'Neill, Hugh, Earl of Tyrone, "the arch rebel," 1540\*-1616  
 O'Neill, Hugh, Governor of Limerick, fl. 1680  
 O'Neill, Hugh, architectural draughtsman, 1784-1824  
 O'Neill, Hugh Boy, King of Ulster, fl. 1260  
 O'Neill, Hugh Duff, King of Ulster, fl. 1200\*

O'Neill, John, 1st Viscount O'Neill, 1740-1798  
 O'Neill, John, French officer, 1844  
 O'Neill, Owen, Lord of Tyrone, 1456  
 O'Neill, Shane, 2nd Earl of Tyrone, 1567  
 O'Neill, Turrough Luineach, Irish chieftain, 1505  
 Onions, Peter, inventor, fl. 1783  
 Onslow, Arthur, Speaker of the House of Commons, 1768  
 Onslow, Arthur George, 3rd Earl of Onslow, 1777-1870  
 Onslow, George, composer, 1784-1853  
 Onslow, Richard, Speaker of the House of Commons, 1528-1571  
 Onslow, Sir Richard, Parliamentarian, 1664  
 Onslow, Richard, 1st Baron Onslow, 1717  
 Onslow, Sir Richard, admiral, 1741-1817  
 Openshaw, Robert, divine, fl. 1590  
 Opicius, Johannes, poet, fl. 1497  
 Opie, Amelia, novelist, 1769-1853  
 Opie or Oppey, John, portrait painter, 1785  
 Opie, John, painter, 1761-1807  
 Opilio, Lucas, satirist, fl. 1554  
 O'Quin, Jeremy, Irish Presbyterian divine, 1658

(To be continued.)

## M. RENAN.

MR. HYDE CLARKE writes:—

"After the Syrian expedition, M. and Madame Renan came to Smyrna, and we were much in company, and made some excursions together.

"A subject which had occupied me and interested him was the prehistoric monuments of the region, which, we agreed, were not Hellenic. Mr. A. Svoboda, now in Cairo, being then in Smyrna, was induced by me to photograph the Pseudo-Sesostris and the Niobe. On these photographs, as Mr. Svoboda had cleared in some degree the sites, which were inaccessible when I visited them, I recognized characters. This attribution of mine Renan contested, for the singular reason that no such characters were known, and that consequently the markings could not be characters. Afterwards Prof. Sayce, under more favourable auspices, when such characters were better known, recognized them as Khita, as did Dr. Dennis when Consul at Smyrna.

"One of the prehistoric monuments of Smyrna which I had determined, and as to which Renan concurred with me, Dr. Dennis managed afterwards to transfer to the British Museum. He claimed that it is one of the oldest monuments in that collection.

"As Smyrna has during so long a period been a metropolis of numismatics, to which the rarest medals converged, and where forgery has also had a home, Renan was anxious to see what the collectors had. I first took him to Mr. James Whittall, who had succeeded so many eminent predecessors, and made his mark in Europe. Besides many choice objects, Mr. Whittall showed us a Hebrew silver shekel. To this Renan devoted his earnest attention. He could not believe it to be genuine, but it was a splendid coin, and answered every test we could apply. Renan could come to no judgment. We then went to the rival of Mr. Whittall, Herr Louis Meyer, and saw his collection, containing many good things; and there also we saw a shekel, but one not so fine as Mr. Whittall's. Renan observed we had seen a shekel already which was finer. 'It is a forgery,' said Meyer, 'as this is; but Mr. Whittall gave 40*l.* for his, and I gave 24*l.* for mine.'

"At length we came to a common dealer's, and there were shekels again, some for 4*l.*, some for 1*l.*, unmistakable forgeries. So far as I could make out a man had come down from Syria with a small lot of coins. Among them was an Antiochus worth 14*l.*, and some worth 7*l.*. Then there was one shekel (only one). He went round to the collectors, who were eager to have a unique coin, but fearful of venturing on the high price. At length Mr. Whittall screwed up his courage, and secured the shekel. Then it transpired that the Syrian had one more, and Mr. Meyer took that; but the rogue disposed of other and inferior shekels at lower rates elsewhere.

"The impression on my mind was that Meyer suspected the forgery, and purposely gave the high price he did in order to show the shekel and avenge himself on his brother collector, who generally got first choice. Meyer showed his shekel also to General Fox, the numismatist, a great buyer, as a forgery.

"So far as I remember, the shekel was sold as a forgery at a sale of Mr. Whittall's for upwards of 20*l.*. The plot had been most cunningly devised by the wary Syrians, who had forged the shekel, and purchased expensive genuine coins to authenticate it.

"While Renan was with us Mr. J. T. Wood, the architect, was carrying on the excavations at Ephesus, as to which he was very boastful and very mysterious. I had wished him to let M. Waddington have squeezes of his Ephesus inscriptions, as he had mine, but Mr. Wood said he was going to publish them himself. I prevailed upon him, however, to let Renan see his specimens, which were at the Consulate. There Renan asked him, but fruitlessly, to let Waddington have copies for his Corpus. Among Mr. Wood's vaunted discoveries was the tomb of St. Luke, by which he hoped to add to our

treasures at Ephesus. This happened to be founded on a fragment of an inscription, of which Renan, looking about, found the pieces that fitted, and deprived us of St. Luke.

"On his return to Paris Renan saw Waddington, and the latter, eager to have the inscriptions, offered to Mr. Wood to contribute towards the fund, and to edit and translate the inscriptions for him. As funds ran short Wood accepted the proposition, but Waddington's and Renan's aid, like that of others, is not duly acknowledged in Wood's book.

"When Renan saw me in London, I urged upon him the importance of his obtaining the attention of the great English-speaking public, in which I was supported by Madame Renan, who was herself acquainted with English. In the course of time Renan received much satisfaction from the attention with which he was received in England, in the *Athenæum*, and in other quarters. The invitation to deliver the Hibbert Lectures was a special gratification to him. It is possible that it is among the English, beyond the French and the Germans, that Renan will most justly be appreciated as a scholar and a philosopher. In France the homage awarded to him is for his acknowledged mastery of language.

"In our intercourse, as we differed and agreed to differ on many subjects, I was no disciple of his, but sometimes his opponent. I can only say that, so far as my observation and judgment go, Renan was a man of wide knowledge and great attainments, solid and accurate, sincerely desirous of the truth. It is sometimes difficult for a scholar adequately to appreciate the qualities of a man the extent of whose studies carries him beyond the close but narrow range of the specialist.

"He was as a Frenchman thoroughly national, but he had the merit—rare in these days, and beyond Frenchmen and Germans—of readiness to acknowledge the contributions to learning of any man."

## THE COMING PUBLISHING SEASON.

MESSES. BLACKWOOD & SONS have in the press 'Across France in a Caravan,' by the Author of 'A Day of my Life at Eton,' illustrations by John Wallace, after sketches by the author, and a map,—"Voyage of the Nyanza, R.N.Y.C.," by J. Cumming Dewar, illustrated.—Vol. I. of 'The Philosophy of History in Europe,' by Prof. R. Flint.—'Commentaries on the History of England from the Earliest Times to 1865,' by Prof. Montagu Burrows.—'The Christian Faith and Recent Agnostic Attacks,' by the Rev. Dr. Wace.—'The Arabian Horse: his Country and People, with Portraits of Typical or Famous Arabians, and numerous other Illustrations; a Map of the Country of the Arabian Horse, and a Descriptive Glossary of Arabic Words and Proper Names,' by Col. W. Tweedie.—'The Public Worship of Presbyterian Scotland, Historically Treated,' by the Rev. Charles G. M'Grie.—'The Distinctive Messages of the Old Religions,' by the Rev. George Matheson, D.D.—'Chinese Stories,' by Prof. R. K. Douglas, illustrated.—'The History and Poetry of the Scottish Border,' by Prof. Veitch.—a second edition of 'The Early Religion of Israel,' by Prof. James Robertson, D.D.—'Lord Watwater,' a novel, by Sidney Bolton.—'Othello: a Critical Study,' by Mr. W. R. Turnbull.—'Aberdeen Doctors at Home and Abroad,' the story of a medical school, by Ella Hill Burton Rodger.—'Manures and the Principles of Manuring,' by Mr. C. M. Aikman.—and an entirely new edition of 'Johnston's Elements of Agricultural Chemistry,' revised by Mr. Aikman.

Mr. Edward Arnold's list of forthcoming works includes 'Student and Singer: the Reminiscences of Charles Santley,'—'England in Egypt,' by Mr. A. Milner.—'The Memories of Dean Hole,'—'Echoes of Old Country Life,' by Mr. J. K. Fowler (Rusticus).—'The Battles of Frederick the Great,' abstracted from Carlyle's biography, and edited by Prof. Cyril Ransome.—'The Moral Instruction of Children,' by Felix Adler.—a translation of M. Fouillée's 'Education from a National Standpoint,' by Mr. W. J. Greenstreet.—'A First French Course,' by Mr. James Boiello.—'A First French Reader and Exercise Book,' by Mr. W. J. Greenstreet.—'A First German Course,' by Miss L. I. Lumsden.—'A First



Latin Course,' by Mr. W. J. Greenstreet, — 'An Elementary Algebra,' by Prof. Tanner and Mr. Greenstreet, — 'The Standard Course of Elementary Chemistry,' Parts I.-V., by Mr. E. J. Cox, — 'Arnold's English Readers,' Primers I. and II., Infant Reader, and Books I.-VII., edited by Dr. M. T. Yates, — 'Arnold's Geography Readers,' Books I.-VII., edited by Dr. Yates, — 'Arnold's History Readers,' Books I.-VII., edited by Dr. Yates, — 'Arnold's Unseen Readers,' Books III.-VI., — and 'Arnold's Wild-Flower Pictures.'

### Literary Gossip.

THE Duke of Argyll's new volume on 'The Unseen Foundations of Society,' which Mr. Murray promises, will be an elaborate work, discussing, in sixteen chapters, "The Fallacies and Failures of Economic Science," and the elements to the neglect of which he considers the failure due. Besides giving a retrospective account of the feudal system and the substitution of rent for personal services, the Duke criticizes the Ricardian theory of rent and that of the Wages Fund, and discourses upon the working of economic laws in our day, explaining what in his opinion they are, and what they are not.

THE Secretary of State for India has had under his consideration the issue of a complete account of our Indian possessions brought down to the census of 1891. The two standard works on the subject are Sir William Hunter's 'Imperial Gazetteer of India' and his 'Indian Empire,' both now out of date, and the latter out of print. The Secretary of State has determined to postpone the revision of the larger work until the census of 1901, but he has authorized the issue of a revised edition of the 'Indian Empire,' and placed the necessary materials and assistance at Sir William Hunter's disposal. The revision will be based on the administration reports of the twelve provinces of British India and the feudatory states for 1891, and the results of the recent census will be given. New matter has been incorporated in each division.

MR. W. S. LILLY has a new volume in preparation on 'The Great Enigma,' which Mr. Murray will publish. It will be an examination of agnosticism.

WE are sorry to say that an examination of the papers of the late Mr. R. L. Nettleship has shown that he has left nothing of importance that is in a state fit for publication.

SIR ALFRED LYALL's volume on 'The Rise of the British Dominion in India' will probably form the most notable volume hitherto published in Mr. Murray's "University Extension Series." It is to appear during the winter. Sir Alfred carries his narrative down from the early days of John Company to the conquest of the Punjab.

In addition to an article by Lord Salisbury, the following papers will appear in the *National Review* for November: on 'Lord Tennyson,' by Mr. Alfred Austin; on 'Protection,' by Mr. Frederick Greenwood; and on 'M. Renan,' by Mr. R. H. Hutton.

It is proposed to affix a memorial tablet of a simple character to the little cottage at Nether Stowey in which Coleridge wrote his best poetry. Subscriptions will be received

by the Rev. William Greswell, Dodington Rectory, by Bridgewater.

WE are sorry to hear of the death of Mr. William H. Bradbury, of the firm of Bradbury, Agnew & Co. He was born in December, 1832, and died on Thursday after an illness of some duration. As the printer of *Punch*, *Household Words*, *All the Year Round*, and the *Gardeners' Chronicle* he occupied an important position in regard to journalism. He was the second son of the late William Bradbury, who in connexion with F. M. Evans started the celebrated printing business in Bouverie Street. The greater part of Charles Dickens's books were printed by them, and to prevent copies of the first instalments of his serial novels getting out before the proper time the younger members of the firm used to set up the type of the initial number by themselves in a separate room, which nobody else was allowed to enter.

THE newly formed Bibliographical Society will hold its first general meeting on the 24th of this month, when the proposed rules will be submitted for adoption.

MR. HALL CAINE's little book called 'Capt'n Davy's Honeymoon,' which will be published presently, is a Manx "comedy of love," a rustic story in the manner of the Platt-Deutsch of writers like Fritz Reuter.

MR. HENRY LUCY's forthcoming 'Parliamentary Diary' is inscribed to Mr. Arthur Balfour as "the principal product of the Salisbury Parliament." The volume, which Messrs. Cassell will publish at the end of the month, is profusely illustrated by Mr. Harry Furniss.

MR. J. GILBERT, the well-known editor of 'Facsimiles of National Manuscripts,' has corrected the final proof-sheets, with a view to publication, of the 'Book of Secret Service Money Expenditure,' from which extracts only have been heretofore given.

THE publication of Mr. R. L. Stevenson's 'Beach of Falesá,' which it was intended to issue this autumn, has been postponed till next year.

A MEETING was held at Leicester on Monday last to discuss the question of a memorial in honour of the late Thomas Cooper, the Chartist leader and author of 'The Purgatory of Suicides,' when it was resolved to carry out the project. Mr. J. A. Pictou, M.P., is interesting himself in the matter, and spoke at the meeting.

BORN in the same year as Lord Tennyson, M. Xavier Marmier has outlived most of the distinguished Frenchmen of his generation. He did excellent work by editing the *Revue Germanique* and making his countrymen acquainted with Scandinavian and German literature. It may be remembered that, when the Academy rejected M. Ollivier's speech to be delivered on receiving the successor of M. Thiers, M. Marmier was appointed to perform the duty.

MR. UNWIN will issue shortly a translation of Pierre Loti's 'Fantôme d'Orient' under the title of 'A Phantom from the East,' the translator being Miss J. E. Gordon. The book will form the second volume of "The Independent Novel Series."

THE first number of a new trade organ has appeared at Melbourne entitled *The Bookseller and Stationer*. It is to be pub-

lished monthly, and proposes to devote attention to the interests of the Australian trade.

THE Flemish Academy at Ghent has entered upon a course of some interest for English philology, by giving prizes for lists of technical words. The first two of the series are for smiths' terms and those of carpentry. From Flanders we acquired many words we use in these and other trades, and our own dialect societies may find it useful to enter on a like path of research. Another matter of particular interest to the Flemings and ourselves is that the Academy offers its chief prize in 1894 for a treatise on the relations of Old Frisian and Dutch.

FRIEDRICH SCHLÖGL, whose death in his seventy-first year has just been announced by German papers, was a remarkable man. He began writing in early youth, but having accepted a small appointment in the Austrian Civil Service, he was obliged to write anonymously, since official work is considered in Austria, as in England, incompatible with literary genius. As an unknown writer he received, besides, no remuneration, so that his writings did not bring him either fame or profit. In 1867, however, he began to sign his articles, and from that year dates his reputation as a delineator of Viennese life.

ACCORDING to the latest annual report of the Leipzig Chamber of Commerce, the number of publications in Germany has doubled during the last twenty years. In 1871 they amounted to 10,664, and last year they reached the number of 21,279.

AMONGST the newest periodical ventures we may record the launching of a new social magazine at Weimar, *Das Jahrhundert der Frau*, and the announcement of the *Harvard Graduates' Magazine*, to be published at Boston.

THE Parliamentary Papers issued this week include a General Report to the Board of Trade in regard to the Share and Loan Capital, and the Working Expenditure and Net Profits of the Railway Companies of the United Kingdom for 1891 (4d.); and the Report of Queen's College, Belfast, for the Session 1891-2 (2d.).

### SCIENCE

#### THE COMING PUBLISHING SEASON.

MESSRS. CHARLES GRIFFIN & Co. have in preparation a work on 'Fibroid Phthisis,' by Sir Andrew Clark, — 'The Principles and Practice of Medicine,' by Stephen Mackenzie, M.D., — 'Topographical Anatomy, applied to Medicine and Surgery,' by Prof. W. Anderson and G. H. Makins, F.R.C.S., — 'The Surgery of the Brain,' by Victor Horsley, F.R.S., — 'Hernia,' by J. F. C. Macready, F.R.C.S., — 'Forensic Medicine and Toxicology,' by Prof. Dixon Mann, — 'Midwifery,' by Prof. John Phillips, — 'Manual of Obstetrics,' by Arch. Donald, M.D., — 'Diseases of Children, Medical and Surgical,' by Bryan Donkin, F.R.C.P., and Bilton Pollard, F.R.C.S., — and new editions, revised, of 'Clinical Diagnosis,' by Prof. v. Jaksch and Jas. Cagney, M.D.; 'Inorganic Chemistry,' by Drs. Dupré and Hake; and 'Text-Book of Biology,' by Prof. Ainsworth Davis. Among new technological works they announce 'A Text-Book of Coal-Mining,' by H. W. Hughes, F.G.S., — 'A Text-Book of Ore and Stone Mining,' by Prof. Clement Le Neve Foster, — 'Dyeing: a Manual for the Use



of Practical Workers,' by Dr. Knecht, Chr. Rawson, and Dr. Loewenthal, 'Oils, Fats, Waxes, &c., and the Manufacture therefrom of Soaps and Candles,' by Dr. Alder Wright, 'Painters' Colours, Oils, and Varnishes,' by G. H. Hurst, F.C.S., 'Applied Mechanics for First-Year Students,' by Prof. Jamieson, and 'An Electrical Price-Book for the Use of Engineers, Contractors, and Local Authorities,' by H. J. Dowsing.

## SOCIETIES.

ENTOMOLOGICAL.—Oct. 5.—Capt. H. J. Elwes, V.P., in the chair.—Mr. W. H. Yondale was elected a Fellow.—Mr. C. O. Waterhouse exhibited a specimen of *Latridius nodifer* feeding on a fungus, *Trichosporium roseum*.—Mr. McLachlan exhibited a male specimen of *Elenchus tenuicornis*, Kirby, taken by the Rev. A. E. Eaton on August 22nd last, near Shepton Montague, Somerset, and described by him in the *Entomologist's Monthly Magazine*, Oct. 1892, pp. 250-253. Mr. McLachlan stated that another specimen of this species had been caught about the same date in Claygate Lane, near Surbiton, by Mr. E. Saunders, who discovered that it was parasitic on a homopterous insect of the genus *Liburnia*.—Mr. J. M. Adye exhibited for Mr. McRae a large collection of *Colias edusa*, *C. edusa*, var. *helice*, and *C. hyale*, all taken in the course of five days' collecting in the neighbourhood of Bournemouth and Christchurch, Hants. There were twenty-six specimens of *helice*, some of which were remarkable both in size and colour. He stated that Mr. McRae estimated the proportion of the variety *helice* to the type of the female as one in fifty.—Mr. Hanbury, Mr. Jenner-Weir, and Mr. Merrifield commented on the interesting nature of the exhibition, and on the recent extraordinary abundance of *C. edusa* and the var. *helice*, which was probably not exceeded in 1877.—Mr. Dallas-Beeching exhibited four specimens of *Plusia moneta*, lately taken in the neighbourhood of Tunbridge Wells.—Mr. H. Goss exhibited for Mr. G. F. Mathew two *Plusia moneta* and their cocoons, which were found at Frinsted, Kent, on the 3rd of September last. It was stated that Mr. Mathew had found seven cocoons on the under side of the leaves of monkshood.—Mr. Rye exhibited a specimen of *Zygæna filipendula*, var. *chrysanthemi*, and two varieties of *Arctia villica*, taken at Lancing, Sussex.—Mr. A. H. Jones exhibited specimens of *Argynnis pales*, var. *isis*, and var. *arsilache*, the females of which showed a tendency to melanism, recently taken in the Upper Engadine; also melanic forms of *Erebia melampus* and a specimen of *Erebia nerine*, taken at Bormio.—Capt. Elwes exhibited specimens of typical *Erebia melas*, taken by himself in the Western Tyrol on the 25th of July last, at an elevation of 7,000 feet; also specimens of the same species from Hungary, Greece, and the Eastern and Central Pyrenees. He stated that the absence of this species from the Alps, which had seemed to be such a curious fact in geographical distribution, had been first disproved by Mrs. Nicholl, who discovered it at Campiglio two years ago. He also exhibited fresh specimens of *Erebia nerine*, taken at Riva, on the lake of Garda, at an elevation of about 500 feet; also specimens of the same species taken at the same time at an elevation of about 5,000 feet, and remarked that the great difference of elevation and climate did not appear to have produced any appreciable variation in this species.—Mr. G. T. Porritt exhibited two varieties of *Abraaxas grossulariata*, bred during the past summer from York larvae; also a curious noctua taken on the sandhills at St. Anne's-on-Sea on the 20th of August last, concerning which a difference of opinion existed as to whether it was a melanic form of *Agrotis cursoria* or of *Caradrina cubicularis*.—Mr. A. E. Shaw exhibited a specimen of *Mecostethus grossus*, Linn., taken lately at Irstead, in the Norfolk-broad district. He stated that this was the first recorded capture of this species in Britain since 1884.—Mr. C. G. Barrett exhibited a specimen of *Syrictothus alevus*, caught in Norfolk about the year 1860; a beautiful variety of *Argynnis euphrosyne*, caught this year near Godalming; and a series of varieties of *Ennomos angularia*, bred from a female taken at Nunhead.—Mr. P. Crowley exhibited a specimen of *Zygæna filipendula*, var. *chrysanthemi*, taken last August at Riddlesdown, near Croydon.—Lord Walsingham sent for exhibition several specimens of larvae of *Sphinx pinastri* preserved by himself, which were intended for presentation to the British Museum. The larvae had been sent to him by Lord Rendlesham, who obtained them from ova laid by a female which he had captured in Suffolk last August.—M. de Nicéville communicated a paper entitled 'On the Variation of some Indian Euploesæ of the Subgenus *Stictoploea*,' and Capt. E. Y. Watson exhibited, on behalf of M. de Nicéville, the specimens referred to

in this paper.—Col. Swinhoe, Mr. Hampson, Mr. Poulton, and the Chairman took part in the discussion which ensued.—Mr. W. Bateson read a paper entitled 'On the Variation in the Colours of Cocoons and Pupæ of Lepidoptera: Further Experiments,'—Mr. Poulton one entitled 'Further Experiments upon the Colour-relation between certain Lepidoptera and their Surroundings,'—and Miss Lilian J. Gould one entitled 'Experiments on the Colour-relation between certain Lepidopterous Larvæ and their Surroundings; together with Observations on Lepidopterous Larvæ.'—A long discussion ensued, in which Mr. Jenner-Weir, Dr. Sharp, Mr. Merrifield, Mr. Poulton, and the Chairman took part.

## MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 8.—'Anatomy,' Mr. W. Anderson.  
Tues. Anthropological Institute, 8½.—'Developments in Buddhist Architecture and Symbolism as illustrated by the Author's Recent Exploration of Caves in Burma,' Major R. C. Temple.  
Wed. Microscopical, 8.—'Methods for staining Medullated Nerve Fibres,' Dr. C. E. Beevor; 'Heterosporium asperatum, a Parasitic Fungus,' Mr. G. Massee; 'Notes on the Use of Monochromatic Yellow Light in Photomicrography,' Dr. H. G. Piffard.  
Thurs. Royal Academy, 8.—'Anatomy,' Mr. W. Anderson.

## Science Gossip.

MR. RANYARD has just completed the last part of 'The Old and New Astronomy,' a book that was planned on an ambitious scale by the late Mr. R. A. Proctor. It was to be issued in half-crown parts, six of which were published at the date of Mr. Proctor's death four years ago. The remaining seven parts have been issued at longer and longer intervals. The last two parts deal with the form of the Milky Way, the distribution of stars and nebulae, and the photographs, observations, and theories of modern stellar astronomy.

FOUR more small planets have been discovered by photography: two by M. Charlois at Nice (raising the number of his discoveries to thirty-one), on the 22nd and 25th ult. respectively; and two by Dr. Max Wolf at Heidelberg, both on the 25th ult. The latter writes to the *Astronomische Nachrichten* that the planet stated to have been registered by him on the 1st ult. (see our 'Notes' for the 24th) was really discovered by Herr Staus. Although the definitive numbering is, according to the new rule, reserved, these discoveries (if all new, as seems probable) raise the whole number of small planets now known to 340.

MR. J. J. AUBERTIN'S new book, which will be published immediately by Messrs. Kegan Paul & Co., gives an account of his recent visits to India, Burma, Kashmir, Ceylon, China and Japan, Australia and New Zealand, the States, &c. It is written in the style of a letter to some friends, and has a portrait of the author as well as some illustrations of localities visited and a route map.

COL. BAILEY, R.E., Lecturer in Forestry at the University of Edinburgh, has been appointed to fill the office of secretary and editor to the Royal Scottish Geographical Society, in room of Mr. Arthur Silva White, resigned.

THE three hundredth anniversary of the day upon which Galileo assumed the Chair of Mathematics in the University of Padua is to be celebrated on the 7th of December next at that university. Representatives of some of the learned societies of Europe are being invited to attend the celebration. The festivities will extend from the 6th to the 8th of December.

## FINE ARTS

FREDERICK HOLLYER'S EXHIBITION of Platinotype Reproductions of the Works of E. BURNES JONES, A.R.A., D. G. ROSSETTI, G. F. WATTS, R.A., and other Important Pictures, THE DUDLEY GALLERY, Egyptian Hall, Piccadilly, W.—Open Daily, 10 to 6. Admission, 1s.

*The Life of an Artist: Art and Nature.* By Jules Breton. Translated by M. F. Serrano. (Sampson Low & Co.).

M. JULES BRETON is, in landscape, the legitimate successor of Troyon, to whose stately cattle and effects of the atmosphere

he adds the deeper significance and higher poetry of human life, as Millet often did; but, unlike Millet, he strives to express the dignity of content and that repose, arising from a sense of duty performed, which is the reverse of sombre, and free from the air of discontent and (sometimes) peevish rebellion which, whether true to Nature or not, often prevails in the designs of the saturnine master of Barbizon.

There is nothing mournful or moody about the autobiography of Jules Breton, although there is an occasional passage such as that in which he describes the peasant women near Douarnenez and Quimper:—

"But there also are to be found among the peasantry women superbly beautiful, with rounded contours and fresh complexions, in contrast with the interesting and devout types of stunted ugliness, such as the painters of the Middle Ages loved to depict. Pallid, pathetic, unhealthy natures, resembling those unnatural flowers that grow in caves, and turn their drooping forms toward the opening where the sunshine enters. They have the appealing, languid air of those flowers, the same aspirations towards the light; pallid virgins, consumed by a hidden flame, in whose waxen faces the eyes burn like tapers. On their pure foreheads the band of red cloth seems to bleed like a wound, while the pink strings fall down the slender neck emerging from the ruff that surrounds it, from the heavy, mitre-shaped headdress dotted with blue and gold spangles, softened by the misty whiteness of embroidered tulle."

Again, of the natives of the same strange district during the Pardon of St. Anne la Palud, he says:—

"I have tried to paint these people of another age streaming among the tents, gathering around the drapshops or the chapels, mingling piety and drunkenness together under the surveillance of the *gendarme*, whose *bicornie* seems as much out of place here as it would have seemed at the procession of 'La Juive.' But how describe all these strange beings, those beggars who gather within the arch of the church [St. Anne la Palud], gesticulating, uttering groans and wild cries—shameless cries, shameless groups, maniacal contortions, and balancings of hideous monsters, as nearly resembling the earth in colour as the toads that hop about the dry soil, and with here and there among the horrible filth of their rags, and on their ghastly faces, like those of clowns, a red spot, which is a broken-out ulcer?"

It may be that the birth and bringing up of Jules Breton had much to do with creating a profound difference between his mode of looking at life and nature and that of J. F. Millet. Born in 1827, or eleven years after Millet, Jules Breton is, he tells us—or rather we have to find out for ourselves in a narrative anything but consecutive and chronological—a younger son of a steward of the Duc de Duras in the Pas de Calais. On one of the duke's extensive estates, and in a mansion of some character at Courrières, not far from Arras, the future artist came into a world which must have been neither more nor less than a land of enchantment for his artistic and poetic nature. Close by stood the long abandoned, silent Château de Courrières, the quondam dwelling of the Baron de St. Victor, whose race had been ruined by the Revolution. The deserted mansion, its closed shutters and steps overgrown with thistles, seemed to the active imagination of the child full of strange

mystery. Quite otherwise was the home garden of his childhood, where the insects, birds, flowers, and sunlight, and the trees with white clouds flying over them, and the tenderness and beauty of a little sister who died young, formed parts of a paradise of which we find glowing and animated descriptions in this volume, modified here and there by less joyful passages relating to the much loved mother who, so to say, faded out of the world, and the sickness of a brother Louis, called, because of his girl-like beauty, Mademoiselle Louise. The narrative of his childhood's delights, hopes, fears, and sorrows is pleasant reading, but might well have been curtailed.

The dreariness of the seminary where he passed three gloomy years is vividly depicted by the writer, whose call to become a painter does not seem to have reached him until comparatively late in youth, *i.e.* when he was nearly fifteen, and it found its expression in a manner that brought him into trouble, for he took it into his head to draw in colours a portrait of one Coco, a wolf-hound attached to the seminary, standing on his hind legs, clad in a cassock, and holding between his fore-paws a book. "I wrote underneath 'The Abbé Coco reading his Breviary.'" Promptly the future Membre de l'Institut de France was denounced for this atrocity, and dragged before the sub-director, who flogged him most unmercifully, and, "with the rain of blows, exhausted the vocabulary of epithets usually applied to the greatest criminals." A rough entrance to the profession in which he was to win glory and fortune! His first completed picture was a signboard, representing some jolly French peasants, one of whom was conspicuous in chrome-yellow knee-breeches and an apple-green coat. Unexpected revelation of the harsh treatment he had endured at the seminary followed the sign-painting, and led to the boy's removal to the College of Douai, where he spent three comparatively happy years from 1840, most happy under the drawing master, Father Wallet, a disciple of David, from whose charge he in due time passed to that of M. Félix De Vigne, a professor in the Academy of Ghent.

In order to join the class of this painter, whose name is not yet wholly forgotten, the young Jules Breton in 1843 went to live in Ghent. It was a time not promising for the future of Belgian art. L. Gallait, Wappers, and De Keyser, who were all-powerful, were all three of them more or less academicians, and, as such, very far removed indeed from the temperament and aims of Jules Breton. In due time, Ghent and its academy not supplying pabulum enough for so vigorous a genius, Breton found his way to Paris. When residing in a little room on the third floor of the Rue du Dragon, No. 5, he first came under the influence of Drolling, who next to Léon Cogniet turned out the largest number of accomplished pupils the French school has known. Not even David excelled him in this respect. Among Breton's comrades in Drolling's atelier were many whose splendid powers gave lustre to their names in after life. Conspicuous among these we find no less a person than Baudry, with a name yet to win from the outside world, but already illustrious in the studio of the master.

Of the character and habits of Baudry, Ulmann, Merson, Feyen-Perrin, Daubigny, Bonvin, the Count Duchâtel, and one or two more painters of less note, our author supplies capital descriptions. M. Breton illustrates the share some artists of that period had taken in expressing, even by the technique of their pictures, their revolutionary views. "The landscape painters had led the way—Rousseau, Corot, Cabat, Diaz, and Troyon—who was beginning to win a name." The writer adds, "I think the influence of the English school has been exaggerated." But he recognizes its effect, through Bonington, on Delacroix, and the Deverias and their school; and while he says, "The Ruysdaels and the Hobbemas are the real fathers of our modern landscape painting," he speaks of the unquestionable influence of the Dutch painters upon Constable. This is only putting back one step further the effect of Low Country landscape upon French art.

Corot ought not to be reckoned with the other artists named above; his model, as M. Breton says truly, was Claude, although it is more than probable that "poor Dick Wilson" may have influenced him powerfully. We doubt, though M. Breton says so, if it was "Praelt" who wittily described Ingres as "a Chinese strayed into Athens." Of that conscientious and hard-working painter M. Breton supplies a bright and not too laudatory account. But, true critic as he is, M. Breton gratefully records Ingres's services in "de-throning the Venus de' Medici and the Apollo Belvedere" from their places as the greatest masterpieces of sculpture. Surely Canova and Haydon, whom our author does not mention, had something to do with the setting up of the Phidian marbles in place of the Roman.

Although some success attended the early years of Jules Breton, we find him, in his twenty-fifth year, by no means in a condition to indulge in luxuries. Here is a characteristic and bright account of a French art student's life, *c.* 1852, when our painter had for his comrade M. de Winne:—

"We occupied together a rather large apartment, formerly used as a bookseller's shop, at the Boulevard Mont Parnasse, No. 85. We divided it, by means of a large curtain of lute-string, into a studio and a bedroom. Two small iron bedsteads, costing eight francs, and a few tabourets and easels comprised all the furniture. Gluck shared the studio with us. Our windows opened on a little garden planted with trees, where (and this will serve to give some idea of its solitude) we one day caught a snake. The whole cost us two hundred francs a year. We managed ourselves our housekeeping, disorderly enough, as may be imagined. Our abode was at once humble and gay. A house of the time of Louis XVI. with a pediment, of a single storey, verdure in the court, verdure in the street. We soon found congenial companions in the neighbourhood. Brion, the family of Auguste Fauvel, Tabar, Traviès, Dock, Bartholdi, Schutzenberger, and, later, Nazon, Gérôme, and Toulmouche. We worked hard, and our four walls were soon covered with verdant sketches. No more lugubrious subjects! For we were digging away at outdoor painting. The station of Mont Parnasse was close at hand. In the morning we set out for Clamart, Meudon, or Chaville, carrying our panels, or boxes, and our umbrellas, joyous and bold, as if we were going to conquer the world. They might have talked to us in vain of the studio and the school.

From the outside of our carriage we saw the houses and the monuments of Paris fly past, and it was not unwittingly that I compared the small, smooth dome of the Observatory to the bald head of a Member of the Institute. Each day Nature revealed new secrets to us, and our eyes, eager to search into her mysteries, found ever new delights. How many harmonies, long vaguely dreamed of, did our work suddenly reveal to us! There were slopes of green and pink heather, landslips of red earth, lighted by the beams of the setting sun, while, from dazzling breaks in the sky, showers of light poured into the dark solitude of the underwood covered with dead leaves, giving it the dappled appearance of a deer-skin. There were, too, interminable white walls on which the lights and shadows danced capriciously, running zigzag along the forest through pleasant vegetation, their base hidden among the thick leaves of the nettles, and—shaded by leafy oaks—were sunny meadows starred with yellow and blue flowers, where at times a donkey grazed peacefully, while his cart, its shafts raised in the air, rested by the roadside, and finally, far away in the blue distance, like an ocean crowded with motionless vessels, were the broad zones, pierced with a thousand gleaming points, of the great city. Enchanting suburbs of Paris, we thought there was nothing in the world to equal you! Ah! if my poor Courrières had only contained a quarter of your marvels!"

Studies pursued under such inspiring influences could have but one end, a brilliant success. But this did not come immediately, nor without previous disappointment and mortification. In the interval M. Breton came across Millet and the Count de Nieuwerkerke. The first great success of our painter was due to the latter, when a picture which is now famous as 'La Bénédiction des Blés' was exhibited in 1853. Several people went to the Boulevard Mont Parnasse to see it before it was sent to the Salon:—

"Among these were some celebrated artists—Gérôme, Corot, Belly, and others. One morning a man of tall stature, with a somewhat rustic air, knocked at the door of the studio. 'I am Troyon,' he said; 'I have heard about your picture, and I should like to see it.' It may be imagined with what haste I drew forward a chair, and asked him to be seated. He looked for a long, long time at the canvas without uttering a word. This silence disquieted me, and I ventured to ask his opinion. He rose abruptly, grasped my hand, and expressed his satisfaction to me warmly. And when I urged him to point out the faults of the picture for my future guidance, he answered: 'Yes, it has faults, but they are faults you will correct yourself of soon enough, and perhaps it will be all the better if you did not.'"

The picture was badly hung at the Salon. Dismayed and angry, M. Breton appealed to the Count de Nieuwerkerke, and at first got only official sympathy and courtesy:—

"He turned away, then paused a moment as if in thought, and returning said, 'Where is your picture?' I conducted the handsome and amiable superintendent to the place where my picture hung. 'Ah, it is that procession,' he said, giving me his hand. 'I know it, I know it.' And calling the chief of the wardens, he said to him, 'How is it that this picture is hung so high, when it was on the line yesterday?' 'It is because Prince Napoleon wanted that place for a *protégé*.' 'Well, let it be taken down next time there is a change made in the hanging.' Then he addressed me again in these terms: 'Will you sell me your picture? I will give you five thousand francs for it; it is not much, but it is for the Luxembourg.' What happiness! I thanked the superintendent warmly, and, de-



ascending the grand staircase four steps at a time, ran to the Café Durand (which has since witnessed the transports of many another conqueror) to write this amazing news to my good uncle."

With the great good fortune which followed this incident we need not concern ourselves. M. Breton brings his biography to an end in a brief space, and our duty is fulfilled by pointing out that the otherwise bright and crisp translation bristles with blunders in proper names—thus we find "Cognet," "Clisinger," and "Lyon"—as well as with specimens of the species of orthography in vogue in the United States.

#### THOMAS WOOLNER, R.A.

SPRUNG from that middle class which has given to England nearly all her best artists, Thomas Woolner was born at Hadleigh in Suffolk, a county in which only his name is found, December 17th, 1825; he went to school in Ipswich, and later in London, when his family removed there. While quite a boy he distinguished himself in modelling in clay, carving, and drawing. So marked, indeed, was his taste for art that in 1838, when he was barely thirteen years old, William Behnes—a respectable, if rather dull sculptor, who had considerable practice in figures and busts, and as an executant was exactly such a master as suited Woolner—took him, we believe without any premium, into his studio in Osnaburgh Street, Regent's Park (the same which Foley afterwards occupied), and there afforded him all needful instruction, until Woolner was in turn able to be of great help to the somewhat exacting, but thorough-going master, in whose employ he remained, at a by no means high salary, about six years. On December 16th, 1842, on the recommendation of his teacher, Woolner was admitted a student in the Royal Academy. He had already, young as he was, attained such skill as secured the admiration of those excellent judges his fellow students, and enabled him to execute an important composition which was exhibited in 1843 at the Academy as '1442, Model of Eleanora sucking the Poison from the Wound of Prince Edward,' but, not finding a purchaser, appeared again at the British Institution in the following year. A few independent commissions, although of small amount, enabled Woolner not only to continue his studies in a spirit which raised him to the highest rank as an executant, but to prepare for the competition at Westminster Hall in 1844 an ambitious composition of life-size figures representing 'The Death of Boadicea' (154), which was so excellent that it did not suffer from the juxtaposition of Foley's very beautiful 'Youth at a Stream.'

Although he gained no prize in this competition, the praise artists bestowed upon him compelled even the *dilettanti* to look at Woolner's works in succeeding Academies. Two toilsome and by no means luxurious years, however, had to pass over our sculptor's head before he appeared in Trafalgar Square with a medalion portrait, No. 1461, a very graceful and poetical recumbent figure of 'Alastor.' He was then in "the Shelley stage" of his career. The work added to his reputation as an ideal artist, but it did not materially increase his income. In fact, he, to the best of our recollection, continued working, although somewhat irregularly, for Behnes. 'Feeding the Hungry,' a bas-relief, was in the Academy in 1847; and at the British Institution in the same year he exhibited the brilliant and original statuette of 'Puck.' 'Eros and Euphrosyne,' which we do not remember, and a spirited and elegant figure of 'The Rainbow,' typifying

The airy Child of Vapour and the Sun,

attracted attention in the Academy of 1848, while 'Titania caressing the Indian Boy' was at the British Institution. This was the year

of the foundation of the Pre-Raphaelite Brotherhood, a society of which Woolner was the oldest member, and in which he soon took an eminent position. In 1849 the exhibitions knew him not, but he was busy with medallions and minor works, made "to get a living with," as he said, but not the less on that account as thorough, learned, and accomplished as they could be made by diligent and studious hands. In the later months of 1849 the Brotherhood was preparing for the execution of its scheme of publishing a literary periodical to be called the *Germ*, the name of the first two numbers of that now extremely rare magazine. The later two numbers bore the less apt title *Art and Poetry*. To Woolner was allotted the opening place in No. 1, and he filled it with the first version of his poem 'My Beautiful Lady,' which Mr. Holman Hunt illustrated with his first etching. Three improved versions of 'My Beautiful Lady' have appeared in later years, but without the etching.

Although the *Germ* has since been sold for nearly its weight in gold, and Dante G. Rossetti, his younger sister and brother, Mr. Coventry Patmore, and others contributed to it, few people could, in January, 1850, be persuaded to give a shilling for it. Succeeding numbers were still less bought by the public. The fifth number, for which Mr. (now Sir J. E.) Millais had prepared an etching to illustrate a poem by D. G. Rossetti (this was the only thing Millais did for the *Germ*), never appeared, and Woolner lost the money he had put into the venture, to which 'My Beautiful Lady' was, with two unimportant exceptions, his sole contribution. It is hardly correct to say that he "contributed a number of poems." Fortune still turned her face from him, and, half weary of struggling for her favour, Woolner determined, in 1854, to try his luck as a digger in Australia, where the "gold fever" was almost at its height, and some of his friends, notably the Howitts, were already established at Melbourne. Not only the P.R.B., but Carlyle, Browning, and Tennyson, whose portraits he had already modelled and contributed to the Academy, and Messrs. Coventry Patmore, Masson, and Madox Brown, deplored his departure. Gold-digging proved but a qualified success, and Fortune seeming to relent when some successful colonists sat to him for bronze medallions in bold relief, Woolner realized enough to encourage him to return to England early in 1857. If the Academy collects, as it should do, at the coming winter exhibition a representative body of its illustrious member's works, examples of these medallions ought not to be omitted. They are remarkable, even among Woolner's portraits, for their vivacity, learning, and solidity. He was represented by several of them at the Academy in 1855, as well as by a charming half-nude statue of 'Love,' a damsel who was supposed to be lost in a daydream.

With his return a new phase seemed to open in Woolner's life. He exhibited capital portraits of Carlyle and Tennyson (the second of each), and Browning. These were followed (1858) by bas-reliefs of 'Moses' and 'St. John' for the pulpit of Llandaff Cathedral, where they have been rather roughly carved in stone by other hands than Woolner's; portraits of 'Wordsworth,' in Grasmere Church, 'Sir Thomas Fairbairn' (the engineer), 'Rajah Brooke, of Sarawak,' 'Mrs. Tennyson,' 'Sir William Hooker,' and 'Sir F. Palgrave.' His first important commission was to execute the very fine statue of Bacon for the New Museum at Oxford. Then came in a constant succession requests for some of the most important public works of the day: life-size statues of Prince Albert for Oxford, Macaulay for Cambridge, William III. for the Houses of Parliament, Sir B. Frere for Bombay, Dr. Whewell, Archdeacon Hare, and a bust of Tennyson for Trinity College, Cambridge, Lord Lawrence for Calcutta, Palmerston and Peel for Palace Yard; the

'Children of Sir Thomas Fairbairn,' a group which was in the International Exhibition, 1862; the noble colossal figure of Capt. Cook for the Government of New South Wales, which has been set up at Sydney, and is, we think, Woolner's masterpiece in the class to which it belongs; in 1880 Lord Frederick Cavendish for his tomb in Cartmel Church; Lord Chief Justice Whiteside for the Four Courts, Dublin; Stuart Mill, a life-size, seated figure; Bishop Jackson and Landseer for St. Paul's; Bishop Fraser for Manchester; and Sir Stamford Raffles for Singapore. Among his busts we may mention those of Newman, Darwin, Sedgwick, Huxley, Cobden, Prof. Lushington, Dickens, Kingsley, and Sir W. Gull, besides the repetitions, with variations, of Mr. Gladstone (for the Bodleian and the Mansion House, London), and Tennyson for himself. His imaginative works, besides others less known to the world, include 'Elaine with the Shield of Lancelot'; three reliefs for the pedestal of the bust of Mr. Gladstone at the Bodleian, 'Thetis praying to Zeus,' 'Pallas and Achilles at the Trenches' (a repetition of this is Woolner's diploma work at Burlington House), and 'Thetis consoling Achilles'; the noble and original 'Moses,' which is on the apex of the gable of the Manchester Assize Courts, and two other works in the same building: 'Ophelia,' a statue, 1869; 'In Memoriam,' 1870; 'Virgilia bewailing the Banishment of Coriolanus'; 'Instructing the Ignorant'; 'Guinevere'; 'Mercury teaching a Shepherd to Sing,' for the Royal Academy of Music; a reredos for Luton Hoo; 'Ophelia,' a bust, 1878; 'Godiva,' and 'The Water Lily.' In the style of his ideal works it had from the first been part of Woolner's ambition to embody something of Phidian dignity, simplicity, and naturalness, combined with exhaustive representation of detail. It was this view of the potentialities of sculpture which induced him, who, as an artist, was then the most advanced of the friends, to join the Pre-Raphaelite Brotherhood, and while it retained its original characteristics to take part heartily in its efforts, which were not always attended by the most fortunate results. In carrying out his ideal he obtained for his works that choice breadth and repose, as well as morbidez of a very noble and, in modern sculpture, extremely rare kind, which is so distinct in his sculptures as to be characteristic of, and easily recognizable in, every one of them. He was elected an A.R.A. in 1871, and a R.A. in 1875 in place of Foley.

Of 'My Beautiful Lady,' his principal literary work, and its various developments in successive publications since 1850, we have already written. Between 1881 and 1887 he put forth the poems 'Silenus,' 'Tiresias,' and 'Nelly Dale,' and they were more or less successful. He wrote a few prose essays, chiefly regarding his art, and he began to prepare a series of discourses on sculpture, to be delivered to the students of the Royal Academy after he accepted the chair which Flaxman and Westmacott had filled. Woolner's discourses were not delivered, and he was, we think, the only professor in the Academy who never lectured to the students. He resigned the professorship in 1879. From that time the office has been, so to say, in commission, and the chair is still vacant, but Woolner, who exhibited nearly a hundred and twenty works, all told, in the Academy, continued to appear before the public until last year, when he was finally represented by a bust of Sir Robert Rawlinson. Besides minor examples, which have attained since then more or less to completion, he had almost finished an important life-size statue of a beautiful woman in modern costume, a subject he had never attempted before.

In every respect a man of energetic character and high aims, his work reflected, so to say, his personal qualities. His uncompromising habit of calling a spade a spade and his undeviating courage in denouncing shams, or what he con-

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considered such, not less than his outspoken contempt for trivialities, procured for Woolner not a few admirers, and, it must be admitted, at least an equal number of foes, and, we fear, more than once weakened his influence. Nevertheless, a firmer, more active, or more generous friend could not be, and it has been truly said of him that he secured and retained the affection of an extremely large number of men whose friendship was an honour. His conversation abounded in anecdote, and was enriched by a keen perception of the humorous aspect of men and events. Among those who knew him most intimately were the Laureate, a friend of nearly fifty years, whom it was his fate to survive but a few hours; Carlyle, whose portrait he sculptured repeatedly; Mr. Coventry Patmore, Sir Bartle Frere, Prof. Sedgwick, Sir W. Fairbairn, Prof. Huxley, and Rajah Brooke.

Woolner had been confined to his room for three weeks by an internal disorder, from which he was apparently recovering satisfactorily when the end came suddenly, from acute spasm, at 5 P.M. on the 7th inst. Sculpture is so much the poorer in England.

#### EXCAVATIONS AT LINCOLN.

The Precentory, Lincoln, Oct. 10, 1892.

THE broken handles of Roman amphoræ are of too frequent occurrence in Britain to call generally for any special notice. One such, however, has been recently turned up in some excavations in Lincoln, which, on examination, has proved to possess exceptional interest. It owes its preservation to Mr. Kemp, chemist, in front of whose business premises, 200, High Street, it was discovered. That which confers its value on this fragment is that the potter's stamp which it bears indicates that it came from the workshop of one "Junius Melissus." The letters, which are, as usual, raised, are mostly perfectly clear. Its only doubtful ones are the first and second, which are somewhat imperfect. The stamp is

LI IVNI  
MELISSI

The first letter, as I have said, is not beyond question, but the occurrence of I in connexion with the name Melissus on other specimens found in Britain strengthens the belief that it should be so read. The second, being mutilated, is still more doubtful.

The chief point of interest in this fragment is that while the name of hardly any other potter occurs on more than a single example in Britain, that of Melissus is found on six registered by Hübner ('Corp. Inscr.' vol. vii.), to which the recent Lincoln find adds a seventh. This seems to indicate a large popularity and a ready sale for the articles turned out from his pottery, wherever it may have been situated. The examples of the Melissus stamp given by Hübner (u.s. p. 242) include two from York, as many from London, one from Silchester, and one from Chesterford. In all but the last the phenomenon appears to be Junius, but on this (figured *Archæological Journal*, xvii. 124) the stamp is I CAMILLI MELISSI. Hübner states that the same combination of names occurs on an example from that vast mound of broken pottery, "Monte Testaccio" in Rome, and that both examples probably came from another factory kept by a member of the same family. On one of the London and one of the York fragments the name is written MELISSES. Such diversities of spelling are by no means infrequent, as the orthography of these examples is not always the most correct. It would be interesting to know if any fresh specimens of the Melissus amphora have been registered since the publication of Hübner's list.

EDMUND VENABLES.

#### Fine-Art Gossip.

MR. THEODORE BENT has finished his volume on his excavations in Mashonaland, and it

will appear next month. It will contain upwards of a hundred illustrations, besides maps and plans. It is divided into three parts, the first of which treats of the journey up the country and the impression made on the travellers, while the second part is nearly entirely archaeological. It contains, too, an account of the ethnology of Mashonaland. Mr. Swan contributes a chapter on the orientation and measurements. The third part treats of the various journeyings of the travellers in search of other ruins and the return by the Pungwe. Mr. Bent proposes to go to Abyssinia this winter.

MR. WATTS, to whom and to Woolner the future will owe the finest likenesses of the poet, was selected as one of the pall-bearers for the ceremony of Wednesday last, but being confined to his bed by illness he was unable to accept the honour.

As the Dean of St. Paul's has decided that no more interments shall be made in the Cathedral, owing to the unsafe condition of the foundations, which have been injured by underground railways and are still further threatened, Woolner's grave has been found in the churchyard of St. Mary, Hendon, at the top of the hill, where his remains were deposited on Thursday last.

MR. BATSFORD's publications for the forthcoming season include 'Architecture of the Renaissance in England,' by Mr. J. A. Gotch, assisted by Mr. W. Talbot Brown, 2 vols. folio, containing 140 photographic and other plates, 'Canals and Streets of Venice,' containing 100 photographic plates, folio size, on plate paper, and 'Valuations and Compensations,' and a new edition of 'Arbitrations,' both by Mr. Banister Fletcher.

THE Art Gallery at Birmingham has opened for the autumn, as we mentioned it would, with a loan collection of pictures in oil and water colours by modern English animal painters, among which are Mr. J. Charlton's 'Bad News from the Front' and 'Ulundi,' a capital battle piece; Mr. H. W. B. Davis's 'Now came still Evening on,' 'Picardy Dunes,' and 'Approach to Bealoch-na-ba'; Mr. B. Riviere's 'Circe,' 'His Only Friend,' 'Of a Fool and his Folly there is no End,' 'Rizpah,' and 'The Magician's Doorway'; Mr. B. Bradley's 'First Shot of the Season'; Mr. J. M. Swan's 'A Fallen Monarch'; Mr. P. Graham's 'Moorland Rivers'; and Mr. A. Stokes's 'The Setting Sun.' A case contains a number of bronzes by Barye, which are good for Birmingham artisans.

At the Burlington Gallery, Old Bond Street, may next week be seen a series of water-colour drawings of Venice by Mr. C. J. Lauder.

DR. C. WALDSTEIN has, we understand, agreed to edit a new series of volumes by various scholars on "Archæology and the Fine Arts," in which (amongst other things) the more interesting of recent discoveries relating to ancient civilizations will be brought within reach of a wider reading public.

THE first general meeting of the Hellenic Society for the present session will be held on Monday next, the 17th inst., at 22, Albemarle Street, at 5 P.M., Prof. Jebb, M.P., President, in the chair. Papers will be read by Miss Eugenie Sellers 'On some Early Homeric Vase-Paintings,' and by Mr. F. B. Jevons on 'Iron in Homer.'

MR. UNWIN will shortly issue a volume on 'English Cathedrals,' written by Mrs. van Rensselaer and illustrated by Mr. Joseph Pennell. A portion of its contents has appeared in the *Century*. An *édition de luxe*, in two volumes, will also appear, in which coloured reproductions of the seals of the cathedrals will be given.

It is stated that the famous Collection Spitzer, the splendidly illustrated *catalogue critique* of which we have commended to our

readers, will be sold in Paris in April next. Previous to this event there will, says *La Chronique des Arts*, be an exhibition of the whole body of antiquities and works of art, the mansion of the late owner being used for the purpose.

#### MUSIC

#### THE WEEK.

THE LEEDS FESTIVAL.  
COVENT GARDEN OPERA.—'Orfeo' and 'Cavalleria Rusticana'; 'Il Trovatore,' 'Lohengrin.'

MOZART's 'Requiem' headed the programme at Leeds on Thursday morning last week, the performance taking place within an hour of the time when the tidings of the Poet Laureate's death reached the north of England. The coincidence was remarkable, following as it did upon others of a similar nature at Worcester in 1890 and Birmingham last year, and it may therefore be noted in passing. The rendering of Mozart's work on the present occasion has rarely if ever been surpassed, the choir singing the "Kyrie" and the other florid portions of the work with simply marvellous clearness and brilliancy. The version followed by Sir Arthur Sullivan was that adhered to for many years in Germany and elsewhere, in which the trombone part in the "Tuba mirum" after the first phrase is taken up by the bassoon. Whichever instrument is used, the effect cannot be satisfactory, and had the composer lived he would, in all probability, have rewritten this section of the work. Leaving the consideration of a subject which has puzzled musicians for nearly a century, we must continue the record of the festival, the item following the 'Requiem' being Mr. Frederic Cliffe's new Symphony in E minor. This is, on the whole, a more ambitious and pretentious work than the Symphony in C which first gave the composer name and fame, when it was produced at the Crystal Palace nearly three years ago, and on that account it will be as well to speak with caution concerning its merits, though there need be no hesitation in saying that the later effort betrays no falling off in musicianship or in imaginative power. By labelling the various movements, and prefixing each with lines of verse, the composer compels us to regard the work as programme music, but, like Beethoven's 'Pastoral' Symphony, it may be looked upon as "more a record of impressions than tone painting." The subjects of the first movement, "At Sunset," are extremely expressive, and are treated with much skill; but the orchestration is perhaps a little too thick, and there is but little repose. The slow movement is in two sections, denominated "Night" and "Serenade," and, being for the most part a love scene, the character of the music is appropriately sentimental, one melody distinctly recalling the lovely phrase in a flat in the duet in 'Tristan und Isolde.' The third movement, "Fairy Revels," is in ordinary scherzo form, and Mr. Cliffe has carefully avoided reminiscences of Mendelssohn's fairy music, Berlioz being apparently his model. The scoring for the wood wind in the trio is quite charming. At a first hearing the *finale* seemed the least satisfactory portion of the symphony. It is entitled "Morning," and, opening quietly, becomes afterwards very bright and

energetic. There are two capital themes, one for brass and the other for strings in unison, of which much might be made; but the peroration is vague and too prolonged. We have little hesitation in recommending Mr. Cliffe to reconsider this movement, and if possible remove some of the excessive difficulties in the string parts. Considering the arduous character of the work generally, the performance was decidedly good, but it would have been better with another rehearsal. A splendid rendering of Mendelssohn's 114th Psalm, "When Israel out of Egypt came," brought the programme to a conclusion.

The performance in the concert-room of complete acts from Wagner's operas is becoming common, and experience proves that much of the effect of the music can be retained under such conditions, but a grave artistic error was committed in the treatment of 'Die Meistersinger' on Thursday evening. The opening scene, with its piquant musical dialogue, is utterly unsuited to the concert-room; and the presentation of a curtailed version of the third act, with the parts of David and Beckmesser carefully excised, was offering still more violence to the composer's intentions. To complete the mischief, the accompaniments were much too loud, and the singers, save Madame Albani and Mr. Lloyd, showed little or no declamatory power. Still, with all these grave defects, and a rendering of the overture in which some of Wagner's directions were studiously disregarded, the abstract beauty of the music made itself felt, and the selection evidently gave much pleasure to the audience. The second part commenced with Dr. A. C. Mackenzie's orchestral ballad 'La belle Dame sans Merci,' which was beautifully rendered under the composer's direction. The rest of the programme consisted of familiar items calling for no remark.

The strongest test of the powers of the choir was afforded on Friday morning, when Bach's Mass in B minor occupied the programme. Six years ago, when this great work was first performed in Leeds, the same conditions were observed as those which prevailed last week, that is to say, the mass was given without any cuts, and the trumpet and oboe d'amore parts were played precisely as written. But in one respect the later performance was the more effective, the choir observing various marks of expression, presumably added by Sir Arthur Sullivan. Purists might go so far as to object to these nuances on the ground that they are not in Bach's score, but it would be equally reasonable, or rather unreasonable, to object to any variations of the registering in the performance of the master's organ toccatas and fugues. The effects of *crescendo*, *diminuendo*, *sforzando*, &c., judiciously introduced, materially enhanced the impressiveness of the music. In all other respects the interpretation of the choruses was quite equal, if not superior, to that of 1886, and the effect at times was almost overwhelming. The arduous and for the most part ungrateful solos were carefully rendered by Miss Anna Williams, Miss Hilda Wilson, Mr. H. Piercy, and Mr. Norman Salmond; and a word of acknowledgment is due to the members of the orchestra who played the

*obbligati* accompaniments, namely, Mr. J. T. Carrodus on the violin, Mr. A. P. Vivian on the flute, Messrs. Morrow, James, and Ellis on the trumpets, Messrs. Lebon and H. Smith on the oboi d'amore, and Mr. T. R. Busby on the horn. It should be added that Sir Arthur Sullivan's 'In Memoriam' Overture was played previous to the Mass, as a tribute to the memory of the deceased Poet Laureate.

The evening performance commenced with a new cantata entitled 'Arethusa,' by Mr. Alan Gray, the acceptance of the work being probably due to the fact that the composer is a native of Yorkshire; for although we understand he has written a number of small vocal pieces, he was certainly not known hitherto in connexion with any work suitable for production at an important festival. Shelley's version of the anthropomorphic legend serves very well as the basis for a brief musical composition, and Mr. Alan Gray proves that he has studied to good purpose, his style being noteworthy for finish and elegance, if not individuality. The cantata is written for baritone solo, chorus, and orchestra, and occupies little more than a quarter of an hour in performance. The music is continuous, though the manner varies, the description of the daughter of Nereus and Doris, after she has been changed into a fountain, being bright and flowing, while an access of energy marks the pursuit of the river god Alpheus. This section is marked by considerable freedom and vigour. The quiet close in six-four measure is very charming, and speaking generally the little work may be said to be full of promise. Indeed, 'Arethusa' might have been signed by Prof. Villiers Stanford, and in saying this we are giving it very high praise. The cantata was well rendered by Mr. Andrew Black and the choir under the composer's direction, and it was warmly received. The only other choral item in the programme was Brahms's 'Schicksalslied,' which was very finely interpreted. Schubert's 'Unfinished' Symphony in B minor was so exquisitely played that it was difficult to recognize that it was the same orchestra which had treated the 'Meistersinger' accompaniments in such perfunctory fashion on the previous evening. A selection from Sir Arthur Sullivan's charming music to 'The Tempest,' and Mr. Edward German's clever Overture to 'Richard III.,' the latter conducted by the composer, were included in the programme.

In order to lighten the work of Sir Arthur Sullivan, Sir Joseph Barnby conducted the performance of Saturday morning, which commenced with Dvorák's weird and picturesque cantata 'The Spectre's Bride.' This was smoothly and carefully rendered, though with too much metronomic rigidity of tempo. The effect of the Bohemian composer's music is frequently enhanced by a slight indulgence in the *rubato*. Miss Macintyre, Mr. Lloyd, and Mr. Andrew Black all distinguished themselves in the solo parts, the Scottish soprano singing with unwonted fervour and expression. In the second part Dr. Hubert Parry conducted his magnificent 'De Profundis,' and this enabled the choir to put forth all its energies. Words would be wasted in an endeavour to describe the performance; the

effect was simply overpowering, and gave confirmation to the impression which had been growing throughout the festival, that the chorus was the finest ever collected for a celebration of this kind. Goring Thomas's pleasing Suite de Ballet and Beethoven's 'Hallelujah' chorus were included in the programme. The evening performance commenced with a selection of favourite airs and choruses by Handel, about which nothing need be said, and this was followed by a splendid rendering of Mendelssohn's 'Lobgesang,' the wonderful choir maintaining its powers unabated to the very last.

The Leeds Festival of 1892 cannot be numbered among the most eventful of the series, on account of the absence of important novelties, but in a generally artistic sense it was perhaps the most successful since the establishment of the undertaking in 1874. The advice given to the committee on the last occasion was accepted in the best possible spirit, and, although the reforms have been costly, the increased expenditure was amply justified by results. The general arrangements, under Mr. Alderman Spark, the honorary secretary, whose tact and courtesy demand acknowledgment, were admirable from first to last.

The autumn opera season at Covent Garden opened auspiciously on Monday evening with 'Orfeo' and 'Cavalleria Rusticana.' The cast in the former work was familiar, consisting of the sisters Ravogli and Mlle. Bauermeister; and the expedient though inartistic practice of terminating the performance with "Che farò" was adopted. In Mascagni's popular little opera there were three new aspirants, the most successful being Signor Cremonini, a native of Cremona, whence he derives his *nom de théâtre*. This young vocalist at once evinced the possession of a pure tenor voice of a somewhat light quality, and an unexceptionable method, his impersonation of the contemptible Turiddu creating a decidedly favourable impression. Mlle. Del Torre as Santuzza was agreeable, vocally and dramatically, though not powerful; and Signor Pignalosa displayed an excellent baritone voice as the coarse-minded Alfio. The orchestra, though somewhat small in numbers, did its work fairly well under the intelligent direction of Signor Bevilgnani; and the chorus, however ill balanced, appeared to include many fresh voices.

The revival of 'Il Trovatore' on Tuesday served to introduce another new soprano, Mlle. Rosita Sala, as Leonora. She has a well-trained voice of moderate power and a good appearance, but as an actress she appears to be still in her novitiate. Signor Gianini as Manrico, Signor De Anna as the Count, and Mlle. Tremelli as Azucena were all competent, and the general performance of Verdi's once-popular opera was above the average in merit.

The performance of 'Lohengrin' on Wednesday was full of painful inequalities. Madame Melba's Elsa remains an impersonation without flaw of any kind, and M. Dufriehe as Telramund, M. Castelmarty as the King, and Signor Abramoff as the Herald remain as before. Signor Cremonini we understand was taking the titular part for the first time, and hence the crudities and general amateurishness which marred his performance. Vocally there was



little fault to find, but Signor Cremonini should at once rid himself of the habit of addressing the audience instead of the persons on the stage. Another embodiment injured by self-consciousness was the Ortrud of Mlle. Guercia, while in a vocal sense it was a decided success. Save for an extraordinary disaster in the first act, the chorus did fairly well, and the stage accessories were brilliant, though, as usual, in the last act Wagner's simple directions were per- versely disregarded.

THE MUSICAL INSTRUMENTS AT THE VIENNA EXHIBITION.

II.

I CANNOT pass quite unnoticed the collection of instruments in Room 13, lent and classified by Baron Nathaniel von Rothschild. Violins of various kinds, mandolines, cithers, guitars, harps, and a curious Venetian spinet and case made in 1540, are all interesting, and sometimes rare; there are also fifty exhibits of wind instruments, including horns, trumpets, and flutes, single and double, of various sizes. As might have been anticipated, a large number of cithers—an instrument still very popular in the Austrian empire—are shown by various exhibitors, but none of them calls for special remark.

Many of the instruments in various rooms attract considerable attention on account of their having been in the possession of famous composers; for example, a clavichord with two manuals which belonged to John Sebastian Bach. This valuable relic is lent from the Berlin Museum, which also supplies a large number of trumpets, possumes, horns, serpents, flutes, oboes, clarinets, harps, and violins; also an Erard pianoforte made in 1832 for Mendelssohn. This instrument bears the autograph signatures of Moscheles and Erard. In the collection associated with the name of Haydn there is a harpsichord which was made for him by Tschudi & Broadwood, of London, in 1775. The instrument has a Venetian swell which enabled the performer to modify the amount of tone at will by pressure of a pedal. This and a considerable number of other instruments are exhibited by the "Society of Lovers of Music," Vienna. The old English firm of Broadwood is further represented by the historic pianoforte which belonged to Beethoven, and is exhibited in the room set apart for Beethoven relics. The instrument, a full-size grand, was made in London in 1818, and was constantly used by Beethoven up to the time of his death in 1827. He prized it very highly, as we know from the testimony of F. Wiek, Madame Schumann's father, and also from Stumpff, the only person permitted by Beethoven to tune it. Beethoven's name is inlaid in the case of the instrument, which bears the following inscription: "Hoc Instrumentum est Thomae Broadwood (Londini), donum propter ingenium illustrissimi Beethoven." Then follow the written autograph signatures of Ferd. Ries, J. B. Cramer, G. G. Ferrari, C. Knyvett. The pianoforte was long in the possession of Franz Liszt, and is now one of the treasures of the National Museum, Buda-Pesth. From the same collection we find another piano which also belonged to Beethoven; it was made in Paris in 1803 by Erard, and has a key-board with a compass of only five-and-a-half octaves, whereas the before-mentioned Broadwood has a compass of six octaves. There are two pianofortes exhibited associated with the memory of Chopin: one made by Pleyel, which he used constantly from 1847 to 1849; the other a pianino he frequently played on. An appropriate link between the German and British sections is a harpsichord made by Ruckers, of Antwerp, in 1612. This is the large instrument used by Handel when residing in London; he bequeathed it to his friend and amanuensis, the younger Smith, together with the autograph scores of his compositions, and

it was presented by Smith to George III. as a token of gratitude for the gracious continuance of a pension which had been granted him by the king's mother, the Princess of Wales. Unfortunately the Vienna catalogue makes the erroneous statement that this instrument was willed by Handel to George II. Handel's autograph will in the exhibition can be referred to in proof that this was not the case. This most interesting harpsichord has been lent for exhibition by Her Majesty Queen Victoria, who has also contributed a large collection of instruments of various kinds, amongst them an "Ashantee war horn," Ashantee drums, a Burmese harp, a Chinese violin, Indian oboes, and other Eastern products. The Duke of Edinburgh, who took a great and active interest in the exhibition, shows some fine violins; one, a tenor, said to have belonged to Handel. Excellent specimens of their respective makers are a violin by Guarnieri, 1684; a Ruggerius, 1667; a Stradivarius, 1723; a Jacob Steiner, 1665; and a remarkably fine viol da gamba, by Barak Norman, of London, dated 1689. The scroll-head and monogram of the maker on the back are special features of this beautiful instrument. Lord Tollemache exhibits a lute with the label "Johannes Rosa, Londini, fecit. In Bridwell the 27 of July 1580." This instrument was left at Helmingham Hall, Suffolk, in 1584, by Queen Elizabeth after she had officiated as sponsor at the baptism of an infant who subsequently became Sir Lyonel Tollemache. The lute is in the finest state of preservation, and is a beautiful work of its maker John Rose, who was the inventor of the bandore, the orphreion, and the penoreon. Examples of violins by English makers are shown by Messrs. Hill & Sons. Amongst their exhibits, which belong to various periods from 1660 to 1841, we find good examples of Wise, Urquhart, Rayman, Cross, Hill, Fendt, Walmisley, Banks, Lott, and Forster. Mr. George Donaldson has contributed a large collection of instruments, including interesting specimens of guitars, mandolines, horns, flutes, cithers, violins, and clavier instruments. Of these one calling for special note is a guitar said to have been played upon by David Rizzio, and given to him by Queen Mary Stuart. The instrument has ten strings and is of Italian make. Another fine instrument is a double virginal remarkable for its beautiful decoration.

Messrs. Boosey make a goodly show with some thirty examples of modern wind instruments. Mr. Blandford also exhibits horns and trumpets; one of the latter is dated 1750, and was made in London by John Harris. A considerable number of old English wind and stringed instruments are exhibited by the Rev. Mr. Galpin. There is also a curious bible-regal, contributed by Mrs. Pagden; this instrument is so ingeniously constructed that when closed it resembles a large family Bible. Several antique instruments are shown by Mr. Taphouse. There are a seventeenth century hackbrett; a table clavier with a key-board of five octaves in compass, made by John Zumpe, London, 1767; another, made by Longman & Broderip in 1789; a spinet by Charles Howard, London, 1683. It is commonly asserted that Howard was the earliest English maker of spinets, and he is referred to by Pepys in his diary. Lord Powerscourt shows a very interesting harpsichord with two key-boards, which belonged to Marie Antoinette; it is beautifully decorated by the painter Van der Meulen. Originally made by Ruckers, of Antwerp, in 1612, it was repaired and restored in 1774 by Pascal Taskin. Mention should be made of a harp sent by Messrs. Erard, the decoration of which attracts general attention; this is copied from a pianoforte made by Erard for the Queen, which was a reproduction of the paintings on a harpsichord which belonged to Anne of Austria. A portion of the space in the Exhibition originally intended for the British section is now occupied

by the exhibits of Mr. Steinart, of New Haven, U.S.A., and these form an interesting illustration of the history and development of the pianoforte and its predecessors. These instruments date from the sixteenth century, and are happily in good order and playable.

It may be mentioned that the total number of exhibits amounts to 26,000, of which the British section constitutes 500. The number, though small, is valuable, as may be gathered from the fact that they are insured for 25,000l. Doubtless more would have been sent from this country but for the natural hesitancy to trust precious and unique heirlooms to the many risks attending their removal to and from Vienna. Moreover, our State museums never part from any of their treasures. W. H. C.

Musical Gossip.

SIGNOR LAGO has issued a prospectus of his opera season at the Olympic Theatre, which will commence on Monday next with Tchaikowsky's 'Eugeny Onegin,' founded on Pushkin's poem. The score of this work, which is extremely popular in Russia, lies before us, and it may be said at once that the music is bright and picturesque, though almost devoid of national characteristics. We are also promised the production of Mr. Granville Bantock's one-act opera 'Cædmar,' and revivals of Mozart's 'Der Schauspielfeldirector' and 'Zauberflöte' and Weber's 'Der Freischütz.' The artists already engaged include Madame Albani, Madame Fanny Moody, Miss Lily Moody, Madame Swiatlowsky, Signor Vignas, Mr. Iver McKay, Mr. Eugene Oudin, Mr. R. Temple, Mr. Charles Manners, and many others whose names are not yet familiar, either on the London stage or the concert platform. The conductors will be Signor Arditi, Mr. H. J. Wood, and Signor Mascheroni. The season will last six weeks, and morning performances will be given on Saturdays.

THE light comic operas produced last week—'The Baroness' at the Royalty on Wednesday, and 'Incognita' at the Lyric on Thursday—scarcely call for more than formal record in this place. The libretto as well as the music of the former is by Mr. Cotford Dick, who has illustrated a vulgar and silly plot in a style entirely unobjectionable, one or two episodes in the score indicating the composer's capacity to attempt something higher than inane ballads.

'INCOGNITA' ostensibly founded on Leococ's 'Le Cœur et la Main,' is really a *pasticcio* in which Mr. F. C. Burnand, Mr. Harry Greenbank, Mr. Herbert Bunning, and the composer who adopts "Ivolde" as a *nom de guerre* have all had a hand. The best that can be said for the production is that as a spectacle it is simply exquisite.

THE London concert season commenced on Saturday afternoon last week, when Señor Sarasate and Madame Berthe Marx gave a chamber performance at St. James's Hall, their programme including Beethoven's 'Kreutzer' Sonata; Schubert's Rondeau Brillant in B minor, Op. 70; the same composer's Fantasia in C, Op. 15; and smaller items. Both artists were heard at their best in their familiar selections, and it would be superfluous to say more.

PERFORMANCES NEXT WEEK.

- MON. Covent Garden Royal Opera.
- Olympic Royal Opera, 8, production of Tchaikowsky's 'Eugène Onegin.'
- TUES. M. Silivinski's Pianoforte Recital, 3, St. James's Hall.
- Covent Garden Royal Opera.
- Olympic Royal Opera.
- WED. Covent Garden Royal Opera.
- Olympic Royal Opera.
- THURS. Covent Garden Royal Opera.
- Olympic Royal Opera, first appearance of Madame Albani.
- FRI. Covent Garden Royal Opera.
- Olympic Royal Opera.
- SAT. Crystal Palace Concert, 3.
- Olympic Royal Opera, 3, 'Eugène Onegin'; 8, 'Maritana.'
- Chamber Concert, 8, North-East London Institute.
- Covent Garden Royal Opera.

\* The opera arrangements for next week are extremely uncertain.

## DRAMA

### Dramatic Gossip.

If ever an author had cause to quote the hackneyed line of Virgil,

*Timeo Danaos et dona ferentes,*

it is Mr. J. W. Boulding, to whom, in consideration of his sacrifice of his title of 'Haddon Hall,' which he was the first to appropriate for a play, the management of the Savoy lent their theatre and scenery. His piece, given at an afternoon representation, proved to be in blank verse, and to belong to the class qualified by Voltaire as *le genre ennuyeux*. Miss S. Phelps, Mr. Cunningham, and Mr. Ian Robertson struggled arduously to put life into uninteresting characters, but the piece was out of date and hopeless.

The Avenue Theatre has been secured by Mr. and Mrs. Kendal for a season beginning early in the new year. 'The Senator's Wife,' an American play, by Messrs. Belasco and De Mille, will, it is said, serve for their reappearance.

In the revival at the Criterion of Albery's adaptation of 'Pink Dominoes,' one only of the original cast of 1877 remains. This is Mr. Herbert Standing, who repeats his performance of Sir Percy Wagstaff. Mr. Maltby is now Tubbs, a rôle in which he has been seen in previous revivals. Miss Agnes Hewitt is the demure Rebecca, a part in which she is seen to advantage. In other characters a falling off is visible. Mr. F. Kerr, who plays the hero, is a competent actor, but has not Mr. Wyndham's vitality and irrepressibility; and Mr. Valentine, as the waiter, has not the stolid assurance of John Clarke. The two juvenile heroines, meanwhile, were given in amateurish fashion. The whole is amusing and indecorous as before.

At the Criterion rehearsals are progressing of 'The Old Lady,' a comedy by Mr. C. Haddon Chambers, in which Mrs. John Wood is to reappear. Subsequently Mr. Wyndham will return to the theatre in a serious play which is being written for him by Mr. Henry Arthur Jones.

TO CORRESPONDENTS.—G. M. T.—H. N. H.—A. S.—L. D. K.—T. T. E.—E. B.—received.

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